Volume LXVIII DECEMBER, 1953 Number 8

MODERN LANGUAGE NOTES

Dear LETTERS
DEC 17 1953
PERIODICAL READING ROOM

CONTENTS

PAGE

BRONSON, BERTRAND H.—Concerning "Houres Twelve," - - - 515
CHAPMAN, C. O.—Chaucer and the 'Gawain'-Poet: a Conjecture, - - 521
FRANK, R. W., JR.—Chaucer and the London Bell-Founders, - - - 524
VINCENT, SISTER MARY.—'Pearl,' 382: 'mare rez mysse'? - - 528
BENNETT, JOSEPHINE W.—Chaucer and 'Mandeville's Travels,' - - 531
RAGAN, JAMES F.—The 'Hevenlich Mede' in Chaucer's "Truth," - - 534
ENGELHARDT, GEORGE J.—'Beowulf' 3150, - - - - - - - 535
BÜHLER, CURT F.—A Note on the "Balade to Saynt Werburge," - - 538
MOORE, GRACE E.—'Norrŏ,' - - - - - - - - - - - 539
MAGOUN, FRANCIS P., JR.—'Inwlatide' < 'Onfunde'? - - - - 540
STURTEVANT, A. M.—The Old Norse Labialization of 'A,' - - - 542
GIRARD, RENÉ.—Les Réflexions sur l'art dans les romans d'André Malraux, 544
BART, B. F.—Flaubert at Bassae: an Elucidation, - - - - - - 546
BART, B. F.—'Ruy Blas,' IV, 7, - - - - - - - - - - 549
CAMPBELL, H. M.—A Note on Freneau's "The Indian Burying Ground," 551
KIRBY, THOMAS A.—Browning on Chaucer, - - - - - - - - 552

REVIEWS:—

KEMP MALONE, Chapters on Chaucer. [*H. R. Patch.*] - - - - - 553
L. G. CROCKER, The Diderot Studies: Ethics and Esthetics. [*Georges May.*] - - - - - - - - - - - - - - - - 560
LENNART BREITHOLTZ, Le Théâtre historique en France jusqu'à la Révolution. [*H. C. Lancaster.*] - - - - - - - - - - 560
JEAN BOUTIÈRE and A. H. SCHUTZ (eds.), Biographies des Troubadours. [*Grace Frank.*] - - - - - - - - - - - - - 562
P. A. WADSWORTH, Young La Fontaine. [*H. C. Lancaster.*] - - - 563
M. B. ELLIS, *Julie* or *La Nouvelle Héloïse*: a Synthesis of Rousseau's Thought. [*P. M. Spurlin.*] - - - - - - - - - 564
C. L. MEADER and J. H. MUYSKENS, Handbook of Biolinguistics. [*N. E. Eliason.*] - - - - - - - - - - - - - - - 565
JÜRG FRÖHLICH, Der indefinite Agens im Altenglischen unter besonderer Berücksichtigung des Wortes MAN. [*N. E. Eliason.*] - - 569
R. H. ROBBINS (ed.), Secular Lyrics of the XIVth and XVth Centuries. [*A. K. Moore.*] - - - - - - - - - - - - - 571
R. R. REED, JR., Bedlam on the Jacobean Stage. [*Lawrence Babb.*] - 572
HILL SHINE (ed.), Carlyle's Unfinished History of German Literature. [*René Wellek.*] - - - - - - - - - - - - - - 574
BRUCE DICKINS and R. M. WILSON (eds.), Early Middle English Texts. [*Stefán Einarsson.*] - - - - - - - - - - - - - 575
A. B. BENSON, American Scandinavian Studies, edited by M. W. S. SWAN. [*Stefán Einarsson.*] - - - - - - - - - - - - - 576
BERTIL THURESSON, Middle English Occupational Terms. [*H. B. Woolf.*] 577
NEVILL COGHILL (tr.), GEOFFREY CHAUCER, *The Canterbury Tales*. Translated into Modern English. [*H. R. Patch.*] - - - - - - 579
E. PARTRIDGE and J. W. CLARK, British and American Stage since 1900. [*Thomas Pyles.*] - - - - - - - - - - - - - 580

BRIEF MENTION: A. H. SMITH, *Piers Plowman* and the Pursuit of Poetry; C. O. CHAPMAN, An Index of Names in Pearl, Purity, Patience, and Gawain; F. P. MAGOUN, JR. and J. A. WALKER, An Old-English Anthology: Translations of Old-English Prose and Verse, - - - - - - - - - - - - - - - - - 581

CORRESPONDENCE: BALZAC AND FLAUBERT AGAIN, - - - - - - 583

THE JOHNS HOPKINS PRESS · BALTIMORE 18, MD.

MODERN LANGUAGE NOTES

A Monthly Publication with intermission from July to October (inclusive)

Edited by H. CARRINGTON LANCASTER

WILLIAM KURRELMEYER — DON CAMERON ALLEN
KEMP MALONE — CHARLES R. ANDERSON
ARNO SCHIROKAUER — EARL R. WASSERMAN

Advisory Editors
E. Feise, Grace Frank, J. C. French, R. D. Havens, E. Malakis, L. Spitzer

The Subscription Price is $6.00 in the U. S., Pan American countries, and Spain; $6.25 in Canada; and $6.50 in other foreign countries. The price of single issues is $1.00.

Contributors and Publishers should send manuscripts and books for review to the Editors of Modern Language Notes, The Johns Hopkins University, Baltimore 18, Md., indicating on the envelope whether the contribution concerns English, German, or Romance. Every manuscript should be accompanied by a stamped and addressed return envelope. In accepting articles for publication, the editors will give preference to those submitted by subscribers to the journal. Foot-notes should be numbered continuously throughout each article; titles of books and journals should be italicized; titles of articles enclosed in quotation marks. Quotation marks are *not* used in verse quotations that form a paragraph. Write II, 3, *not* vol. II, p. 3. The following abbreviations are approved: *DNB.*, *JEGP.*, *MLN.*, *MLR.*, *MP.*, *NED.*, *PMLA.*, *PQ.*, *RR.*, *SP.*, *RES.*, *TLS.* Proof and MS. should be returned to the *editors* with an indication of the *total* number of reprints desired. Subscriptions and other business communications should be sent to The Johns Hopkins Press, Baltimore 18, Maryland.

THE FINER TONE

KEATS' MAJOR POEMS

By EARL R. WASSERMAN

Mr. Wasserman's perceptive reading of the poems combines an intimate knowledge of Keats' works, including his letters, with the most rewarding and salutary approaches that have been developed in recent criticism. Texts of five of the poems — *Ode on a Grecian Urn, La Belle Dame Sans Merci, The Eve of St. Agnes, Lamia,* and *Ode to a Nightingale* — are included.

"The sensitive and perceptive studies that make up [this book] are almost a model of the way in which the explication-of-the-text method should be applied to one of the great Romantic Poets." — W. J. Bate.

1953 — 236 pp. — $4.00



The Johns Hopkins Press

HOMEWOOD • BALTIMORE 18 • MARYLAND

Entered as Second-Class Matter at the Baltimore, Maryland, Postoffice
Acceptance for mailing at special rate of postage provided for in Section 1103
Act of Congress of July 16, 1894.

Modern Language Notes

Volume LXVIII DECEMBER, 1953 Number 8

CONCERNING "HOURES TWELVE"

It may appear perverse or otiose to ask what Chaucer meant when at the conclusion of the *Book of the Duchess* he terminated his dream by the sound of a castle-bell striking twelve. Editors seem to consider the lines incapable of misinterpretation; yet the only editorial note on the passage that I have seen—not counting the implications of other commentators—is almost certainly mistaken. Skeat's note to line 1322 is as follows:

> "*Belle*, i. e. bell of a clock, which rang out the hour. This bell, half heard in the dream, seems to be meant to be real. If so, it struck midnight; and Chaucer's chamber must have been within reach of its sound."[1]

Kittredge's references to the close of the poem, in his unforgettable lecture, are to much the same effect.

Both condition and conclusion of Skeat's note, it seems to me, deserve to be challenged. *Why* is it to be supposed that the bell is meant for an actual bell? Why, if it be so taken, would it have struck midnight? Against the first supposition, indeed, Chaucer has guarded as well as he could. After hundreds of lines during which he ignores the fact that he is recounting a dream, he now returns at this very point to overt reminders that all was imagined. "As me mette," he says, and insistently reiterates it:

> With that *me thoghte* that this kyng
> Gan homwardes for to ryde
> Unto a place, was there besyde, . . .
> A long castel with walles white,

[1] *Chaucer*, ed. W. W. Skeat, I, 495.

> **Be seynt Johan! on a ryche hil**
> ***As me mette*; but thus hyt fil.**
> **Ryght thus *me mette*, as I yow telle,**
> **That in the castell ther was a belle,**
> **As hyt hadde smyten houres twelve.—**
> **Therwyth I awook myselve**
> **And fond me lyinge in my bed . . .**[2]

In face of the concealed, but apparently intended, references to John Duke of Richmond, Lancaster, and of Gaunt, it may be natural to infer the physical reality of the castle here,—although a moment's thought will correct the assumption that a literal description of the building was intended. A long castle, whitewashed—or even white-walled—on a regal eminence, may pass in punning allusion to Lancaster, Blanche, and Richmond, but hardly as a photograph. Nor need we suppose a clock-tower in it, as Kittredge does, with Chaucer's sleeping-quarters unluckily adjacent. Throughout, most commentators on the work have shown themselves all too prone to equate ideal with physical identity. The picture presented in this poem, it cannot too strongly be insisted, is not Chaucer's view of John of Gaunt's actual wedded life with Blanche, but the highly idealized portrayal of courtly love, with all the romantic heightening of which it was capable. How long after the news of Blanche's death reached Gaunt and Chaucer in Flanders, the poet sat down to construct his elegy, we cannot say; but it is surely unnecessary to suppose that he had to lie awake in Yorkshire listening to the castle clock telling the hours, in order to bring it to completion. The castle was *in* his dream: as was the marvelous chamber with the walls and windows richly decorated with the Troy-story and the Romance of the Rose; and as was also the enchanted wood through which the hunt passed before the Emperor returned to his castle, 'shining where it stood.' This is not to deny the complimentary reference to Gaunt, but simply to define the sort of compliment that Chaucer was paying.

Presumably on the assumption that the domestic arrangements were based on literal fact, Skeat finds himself unable to entertain the possibility that the poet may shamelessly have been admitting that, as a guest of the royal family, he slumbered until noon. If the clock struck twelve, it must, according to Skeat, have been mid-

[2] *BD*, lines 1314-20.

night. But such a conviction involves us in further difficulties. Chaucer has declared that after sleeplessness so prolonged as his, the refreshment of the deep slumber that followed his reading actually saved his life:—otherwise he "had be dolven everydel." He has already remarked that it was late when he had finally given up the effort to go to sleep and had sat up in bed, resigned "to rede and dryve the night away." He could have got little benefit from Morpheus if after long wakefulness, followed by a course of reading, his first sleep had been broken by the stroke of midnight, and he had been forced to spend the rest of the night thinking about the dream, perhaps trying to shape it in rhyme.

Such is the situation that encloses the dream as he described it, if he awoke at midnight. But inside the dream the hypothesis is equally discomfiting. For here, surely, we must assume that the bell struck noon. No provision in the action of the poem would persuade us that Octavian's hunt, beginning in the early morning, lasted all that day and was only broken off at midnight. This were a hunt worthy of Waldemar! Nor does the described return to the castle even hint of a midnight landscape.

It is, of course, possible to assume that the clock in the dream was striking noon when the "real" clock outside struck midnight. This may have been Skeat's idea, for although he does not suggest it, he could have taken it for granted. But the assumption would leave the objections to midnight unaffected and we should still find our poet making contradictory statements about his insomnia.

Meanwhile, as to why Chaucer should choose the hour of twelve at all, no question seems yet to have been raised. My own answer would be to the following effect. Twelve o'clock in whichever sense is a climax, a major period, a terminal point in the diurnal cycle. As such, it has more weight and finality than any other hour. Moreover, Chaucer uses the number 12 half a dozen times throughout this poem, either as a traditional round number (acceptably unarguable) or as a number hallowed by rich and significant associations and hence possessed of inner potency. The number thus picks up echoes as the poem proceeds, amplified by the fact that every instance of its use is accorded dignity of position, ending a line, and consequently emphasized by rhyme. Furthermore, the echo is in every case redoubled by the same rhyme-word, *selve*. The wonderful trees where the knight sat were ten or *twelve* feet apart (line 420); the knight's complaint was a poem of ten or

twelve verses (line 463); the knight lamented that he lived *twelve* hours (line 573); there is Chaucer's obscure reference to the "ferses *twelve*" (line 723); the knight swears "by god and by his halwes *twelve*" (line 831); and the bell at last strikes *twelve* (line 1323). It is hard to avoid the suspicion, at least, that *twelve* in the poem is used with deliberate frequency and emphasis; that it carries with it overtones of fulfillment, completion, finality; and that it thus harmonizes with the elegiac subject-matter and acts, with much else, as a binding and unifying thread.

But, to return to the hour, there were, as we know, other ways of reckoning time, more generally familiar to Chaucer's contemporaries, probably, than our present invariable system, herein implied. There were the "inequal," planetary hours of the day and night, by which the twelve daylight hours ran from sunrise to sunset, and the twelve hours of the night succeeded them. On this reckoning, the twelfth hour of the night would provide a more respectable time for the weary poet to bestir himself: perhaps around five A. M. (To observe this system in operation, we need only follow Palamon, Emelye, and Arcite to their sacrifices on the morning of the tournament.)[3]

The hypothesis, however, will not in the present context stand scrutiny. To be sure, the ancients had devised methods of compensating in their clepsydrae for the unequal proportions of the day and night and for variation according to the time of year, so as to divide these continually altering periods into twelve equal parts, or "hours." And sun-dials could cope with one-half of the problem. But no record, I believe, has ever been discovered of a clock with a striking mechanism regulated according to a system of unequal hours, or reaching its maximum number of strokes an hour before sunrise and again an hour before sunset. On the contrary, so far as can at present be determined, the clocks with which Chaucer might have been familiar struck, much more often than not, a continuous series of one to twenty-four, from midnight to midnight, and thus coinciding with a calendar day. It is likely then that the castle clock, if there were one, would have struck not twelve for the middle of night, but twenty-four,—with little advantage, be it said, to any of the residents. In this fact, of course, we have another argument for supposing noon to be intended.

[3] *KnT*, lines 2209 *et seq.*

But the medieval practice of time-keeping is, in fact, in spite of abundant contemporary allusions, a subject involved in much obscurity and contradiction. It is still far from clear, even after a great deal of devoted and painstaking research. The conventions evidently differed from country to country and from generation to generation. But we know that the Church was much more concerned than any secular body or group with the accurate measurement of time, and that its tremendous influence was inevitably conservative here as elsewhere, rooted in the daily ritual of divine service. The only time-signals necessary for its purposes were such as marked off the canonical hours, the moments for particular religious observances, or to summon the people to worship. Such matters could be managed by the sacristan or other designated officer. The Church "horae" corresponded in the main with the practice of the ancients, following the old division of the day and night into twelve unequal hours, grouped in threes: as prime, tierce, sext, nones, vespers. Its economy did not require the signalizing of each hour, throughout the twenty-four. And, until a comparatively late date, its chimes and bells were a sufficient indication to the lay community, as well, of the progressive lapse of time. Only the learned, such as physicians and astronomers, had much occasion for sharper temporal distinctions, and these were possessed of astrolabes and other calculating instruments of their own.

The gradual secularization which accompanied the growth of towns and urban economy generally, by degrees developed a need for a precise and independent accounting. Almost imperceptibly it became imperative to mark off the twenty-four hours of the day, for regulating the affairs of townsfolk, for the opening and closing of city gates, establishing the night watch, for mutual advantage of community living and working, without reference to religious observance.

At this point in social history the striking clock began to make its appearance. The more curious part to contemplate is the surprisingly late date at which it emerged. The very great scarcity of such clocks in Chaucer's day is a consideration all but forgotten by the casual reader—and perhaps by others not so casual. It was, in fact, in Chaucer's own lifetime that these artifacts first began to be built. The phenomenon was so noteworthy that in every

country the installation of a new striking clock was deemed worthy of civic chronicle and remark. Italy led the way, and between 1335 and 1380 at least seven towns could boast of their possession: Milan, Padua, Genoa, Bologna, Siena, Ferrara, Vicenza,—in that order of acquisition. The invention soon spread north and west; but so late as the end of the century, it is likely that the number of striking clocks in England could almost have been counted on the fingers of one hand. One was in Peterborough Cathedral, another at Glastonbury, and a third in Dover Castle, where Chaucer may well have heard it, if indeed it was not built too late. Its works still survive, but doubt has been cast on the traditional date of 1348. The clocks of Westminster and St. Albans were built still earlier, but appear not to have struck the hours until they had been elaborated in later decades. Similarly, Exeter's did not become a striking clock until 1376/7. Wells Cathedral acquired its famous and picturesque clock, which, renovated in later centuries, still continues to fascinate beholders, in the last decade of Chaucer's life. These are virtually all the English clocks of which record has survived. The poet may doubtless have heard others on the Continent, in Flanders, France, or Italy.

But in 1370 it seems altogether probable that the sound of a striking clock was still a great novelty both to Chaucer and to most of his compatriots. Assuredly it is not to be taken for granted that John of Gaunt had one in his castle of Richmond. Although it is natural to understand Chaucer to mean that the bell he describes was attached to a clock, it is surely wrong to postulate, with Kittredge,[4] a clock-tower in an English castle in the fourteenth century. The familiar image in *our* mind's eye dissolves under examination into the insubstantial pageant of Chaucer's dream. The associations of the poet and his earliest audience with those twelve bell-tones, real or imagined, are seen to be far removed from the commonplace habits within which for us they are invested. They bespoke wealth, civic grandeur, the ebbing of religious and the rise of secular authority: they signified the new, the modern world. They spoke of an end and a beginning. It is needful for us, conditioned as we are to our private alarm-clocks, to listen for those ampler reverberations. They were indeed vast

[4] *Chaucer and his Poetry*, 1915, pp. 50, 71.

enough to trouble the dreams of a medieval poet—or even "the prophetic soul of the wide world dreaming on things to come." [5]

BERTRAND H. BRONSON

University of California, Berkeley

CHAUCER AND THE *GAWAIN*-POET: A CONJECTURE

When Chaucer, in the *Squire's Tale*, seeks an exemplar of manners and eloquence, his choice falls upon 'Gawain, with his olde curteisye' (*Cant. Tales*, F. 95). To the question, Who can best describe the strange dancing and revelry in Cambyuskan's hall, he replies, 'No man but Launcelot' (F. 287). The presence in an alien setting and among a strange people of these familiar Arthurian characters suggests that, as Chaucer composed his romance laid in Tartary (F. 9), he had in his mind's eye some other romance laid in Britain. In this paper I shall endeavor to show that this romance was *Sir Gawain and the Green Knight*; and to suggest, in the absence of any yet discovered direct source of the *Squire's Tale*, that Chaucer modeled the narrative in the first part of his tale upon the narrative in the first part of *Gawain*. No effort will be made, however, to claim *Gawain* as a source or analogue of the *Squire's Tale* in the usually accepted meaning of those words.

The action in the first part of the *Squire's Tale* and in the first part of *Gawain* takes place in a royal hall. Into each hall there rides a strange knight bent upon a mission of consequence: one, to deliver to King Cambyuskan a magic horse and a naked sword, and to his daughter Canacee a mirror and a ring, all these being gifts from 'the king of Arabie and of Inde' (F. 110); the other, to engage the members of Arthur's Round Table in an exchange of blows. Different though the plots of these two poems are, there is such a marked agreement in the sequence of events, the scenes and occasions on which they occur, the conduct of the kings' courtiers, and in other details, that it seems beyond the possibility of

[5] Most of the historical information herein is derived from Gustav Bilfinger's fascinating and learned little volume, *Die Mittelalterlichen Horen und die Modernen Stunden*, Stuttgart, 1892. But see also George Sarton, *Introduction to the History of Science*, Baltimore, 1947, Vol. III, pp. 143 and 716-722. I owe thanks as well to my unfailingly helpful colleague, Professor Archer Taylor.

coincidence that Chaucer and the author of *Gawain* could have worked in complete independence of each other.

The following paragraphs will attempt to establish points of agreement between the two romances.

Cambyuskan and Arthur are both holding state banquets upon festival days in their capital cities, Sarray and Camelot (F. 58-62; *Ga.* 37-40), Cambyuskan on his birthday (F. 45-7), Arthur on Christmas (*Ga.* 38). The poets, eager to get forward with their stories, will not pause to tell of the service:

> **And eek it nedeth nat for to devyse**
> **At every cours the ordre of hir servyse (F. 65-6);**
> **Now wyl I of hor servise say yow no more (*Ga.* 130).**

Suddenly, at an exactly specified point in the banquet: 'after the thriddle cours' (F. 76); at 'þe fyrst cource' (*Ga.* 135), amidst the sound of minstrelsy (F. 77-8; *Ga.* 132-4), a knight rides into the hall:

> **In at the halle-dore al sodeynly**
> **Ther cam a knight up-on a stede of bras (F. 80-1);**
> **Þer hales in at þe halle dor an aghlich mayster (*Ga.* 136).**

In both halls, the arrival of the stranger is so sudden and his appearance so startling, that the courtiers fall silent in his presence:

> **In al the halle ne was ther spoke a word**
> **For merveille of this knight (F. 86-7);**
> **And al stouned at his steven and stonstil seten**
> **In a swoghe sylence þurȝ þe sale riche (*Ga.* 242-3).**

The knight in Cambyuskan's hall addresses the king and queen and all the company with such reverent speech and countenance,

> **That Gawain, with his olde curteisye,**
> **Though he were come ageyn out of Fairye,**
> **Ne coude him nat amende with a word (F. 95-7).**

If we have here a genuine case of one poet imitating another, the single occurrence of Gawain's name in the *Squire's Tale* argues for Chaucer having borrowed the name from *Gawain* where it appears no less than ninety-five times, rather than for the *Gawain*-poet having borrowed it from the *Squire's Tale*. *Gawain* also affords a notable example of the hero's 'olde curteisye' that Chaucer admired:

> **His clannes and his cortaysye croked were never (*Ga.* 653).**

The departure of the strangers is as sudden as their coming. When the Green Knight has received a blow at the hands of Gawain, he mounts his horse, charges Gawain to meet him a year hence at the Green Chapel, then:

> **With a runisch rout þe rayneȝ he torneȝ,**
> **Halled out at þe hal dor, his hed in his hande (*Ga.* 457-8).**

In like manner, the other knight, having delivered a long exposition of the virtues of the horse and mirror, ring and sword, leaves the hall:

> **And whan this knight hath thus his tale told,**
> **He rydeth out of halle, and doun he lighte (F. 168-9).**

The scene in the *Squire's Tale* now shifts to the court yard, where the brazen horse stands 'as stille as any stoon' (F. 171). Here Cambyuskan's courtiers swarm about the horse, and gaze at him in wonder. After much discussion, they agree that it is come from Fairy Land:

> **Greet was the prees, that swarmeth to and fro,**
> **To gauren on this hors that stondeth so; . . .**
> **But evermore hir moste wonder was,**
> **How that it coude goon, and was of bras;**
> **It was of Fairye, as the peple semed (F. 189-90; 199-201).**

This action in the court yard follows exactly the sequence of the corresponding action in Arthur's hall, where the courtiers press forward to stare at the Green Knight. They, too, are filled with wonder and, after much discussion, agree that he is a phantom or a fairy:

> **Al studied þat þer stod, and stalked hym nerre**
> **Wyth al þe wonder of þe worlde what he worch schulde.**
> **For fele sellyeȝ had þay sen, bot such never are;**
> **Forþi for fantoum and fayryȝe þe folk þere hit demed**
> **(*Ga.* 237-40).**

When tranquility is restored, the Green Knight gone from Arthur's hall, and the knight in Chaucer's tale disarmed and returned from the court yard to the hall of Cambyuskan, the kings once more take their seats: Cambyuskan accompanied by the strange knight, Arthur by Sir Gawain. Now the interrupted banquets are resumed, each man dining well as is fitting at a king's feast:

> Ech man wot wel, that at a kinges feeste
> Hath plentee, to the moste and to the leeste,
> And deyntees mo than been in my knowing (F. 299-301);
>
> Þenne þay boȝed to a borde þise burnes togeder,
> Þe kyng and þe gode kny3t, and kene men hem served
> Of alle dayntye3 double, as derrest my3t falle (*Ga.* 481-3).

Finally, Chaucer tells us that the wonder he relates is the greatest since the siege of Troy:

> Swich wondring was ther on this hors of bras
> That, sin the grete sege of Troye was,
> Ther-as men wondreden on an hors also,
> Ne was ther swich a wondring as was tho (F. 305-8).

There can be no question here of Chaucer learning of the siege of Troy from the *Gawain*-poet, for with that story he was already familiar. The possibility remains, however, that the introduction of the reference to Troy near the end of the first part of the *Squire's Tale* may have been suggested by a like reference near the end of *Gawain*:

> After þe segge and þe asaute wat3 sesed at Troye,
> iwysse,
> Mony aunterez here-biforne
> Haf fallen suche er þis (*Ga.* 2525-8).

A comparison of the narrative in the first part of the *Squire's Tale* with the narrative in the first part of *Gawain* reveals at least nine points of agreement in the order of events and the conduct of the characters. Again, it is not to be concluded that *Gawain* is the source of Chaucer's story, but, from the evidence brought forward, the conjecture seems to be valid that in the plotting and marshalling of his incidents, Chaucer had as a model the first part of *Sir Gawain and the Green Knight.*

COOLIDGE OTIS CHAPMAN

College of Puget Sound

CHAUCER AND THE LONDON BELL-FOUNDERS

Scholars have suggested several possible literary analogues for the striking figure which Chaucer used to describe his well-fed friar's ample girth:

> Of double worstede was his semycope,
> That rounded as a belle out of the presse.[1]

Edward Flügel cited contemporary comments on the fatness of friars and an instance of the set phrase "round as a bell" used to describe a friar's cloak.[2] John Livingston Lowes called attention to the Old French phrase "a fons de cuve"—"made in the form of an inverted round mould"—and Deschamps' use of it in the *Miroir de Mariage*.[3] The analogues are not really close, however, and in this instance literature may be the wrong source to consult. If Chaucer uses "presse" here to mean "mould"—an interpretation which presents some difficulties[4]—it is quite possible the image comes out of direct observation. For it is well known that Chaucer held between the years 1374 and 1386 the house above

[1] *The Canterbury Tales*, I, 262-3, *The Complete Works of Geoffrey Chaucer*, edited by F. N. Robinson, Boston, New York, 1933. (Referred to hereafter as *Complete Works*. All quotations from Chaucer are from this edition.)

[2] "Gower's Mirour de l'Omme und Chaucer's Prolog," *Anglia*, XXIV (1901), 470-1.

[3] "Illustrations of Chaucer. Drawn Chiefly from Deschamps," *Romanic Review*, II (1911), 118-9.

[4] Robinson (*Complete Works*, p. 758) suggested that "presse" was "probably the mould of the bell, rather than the clothes-press." The difficulty arises from the fact that "press" in the sense of "mould" is not recorded in English so far as I know: it is not in the *OED*. "Clothes-press," on the other hand, makes an awkward construction and not very good sense in the line. The word "mould" was, of course, current in Chaucer's day. The first quotation for the word in the *OED* is 1389. In an account for the casting of bells for the cathedral at Ely in 1346 the word appears as "mols" (J. J. Raven, *The Bells of England*, London, [1906], p. 76), and "mold" is used in a bell-casting account of 1371 in the fabric rolls of the York Minster chapter (*ibid.*, p. 88). The word is used repeatedly for pellet-moulds (e.g., "'iiij moldes vocate formule pro pellotis infundendis. . . .'") in reports for the years 1373-99 quoted by Tout, "Firearms in England in the Fourteenth Century," *The Collected Papers of Thomas Frederick Tout*, Manchester, Vol. II (1934), pp. 265-74 (reprinted from the *English Historical Review*, XXVI (1911), 666-702). "Press" in the sense of an instrument by which pressure is communicated was in use in the fourteenth century (*OED*, s. v. "press," sb.[1], III. 10 and 11). We can only conjecture: that "press" meant "mould" in Chaucer's day but was never recorded in this sense and has since disappeared; or that Chaucer did not know the word "mould" (it is not listed in the *Chaucer Concordance*) or any other correct technical term and used

Aldgate;[5] and living here, he was dwelling in the midst of the London bell-founders. J. C. L. Stahlschmidt, an authority on the subject, says, ". . . the bell-founding trade was strictly confined to one locality, namely, the extreme east of the City, Aldgate and Portsoken Wards. . . ."[6] There were bell-founders in Billiter (i. e., Bell-yetere, Bell-founder) Lane, and in Lyme Street, the first and second "north-south" streets west of Chaucer's residence above Aldgate, between Fenchurch Street and Leadenhall Street.[7] "The 'trade,' however, seems to have occupied chiefly the main street from St. Andrew's Church [St. Andrews Undershaft, called then St. Andrew-upon-Cornhill] to that of St. Botolph-without-Aldgate. . . ."[8]

The demand for bells was not sufficient to supply steady work; consequently the craft also made belt buckles, pails, and metal pots. Stahlschmidt lists from contemporary records the names of persons who may have been bell-founders. Nine or ten men (two of the names may be for the same craftsman) were practicing the trade of metal-founding during the period of Chaucer's occupancy of Aldgate, and three others are mentioned as late as 1373 though not later.[9] This evidence indicates that metal-founding was an active craft during Chaucer's years in Aldgate.

One of the educational amusements of Gargantua and his friends was to "go see how metals were drawn or artillery was cast. . . ."[10]

"presse" loosely or figuratively to mean "mould" (the clay "cope" covering the bell-mould—see the description of bell-founding below—may have seemed enough like an instrument of pressure to justify the term "presse"); or he may have chosen "presse" for the rhyme with "wantownesse." In spite of all this uncertainty, however, "mould" seems a better reading for "presse" than "clothes-press."

[5] F. N. Robinson, "Introduction," *Complete Works*, pp. xvii, xviii.

[6] *Surrey Bells and London Bell-Founders*, London, 1884, p. 2.

[7] Billiter Lane is first mentioned in 1310, Lyme Street in 1332, according to Stahlschmidt, *op. cit.*, p. 3. Leadenhall Street did not exist by that name in Chaucer's day: Cornhill extended east as far as St. Mary Axe: *ibid.*, pp. 2-3. One can see the proximity of Chaucer's house to these streets in Ralph Agas' map (c. 1560) and John Ogilby's (c. 1671?) in *Maps of Old London*, London, 1908 [edited by G. E. Mitton].

[8] Stahlschmidt, *op. cit.*, p. 3.

[9] *Ibid.*, pp. 73-4.

[10] Book I, chap. xxiv (*The Portable Rabelais*, selected, translated, and edited by Samuel Putnam, New York, 1946, p. 134).

A person as alert and intellectually curious as Chaucer might very well have taken advantage of the opportunity to watch the dramatic process of bell-casting. The mould for the bell was constructed in a pit in front of the furnace so that the metal might flow directly into it. First a clay "core," exactly corresponding in shape and volume to the inside of the bell, was formed and hardened by baking. Then the "thickness," originally of wax but by Chaucer's day loam or earth, was built up on the core. It corresponded in shape and thickness to the bell to be cast. Over the thickness a thick clay "cope" [11] was built. Then the clay cope was raised, the thickness was destroyed, the cope replaced over the core, and the metal poured into the space between core and cope.[12] Chaucer's image, "rounded as a belle out of the presse," apparently refers to the exciting moment when, the metal having cooled, the rough clay cope was lifted or broken and the newly cast bell emerged, the very essence of rounded form.

The image, I suggest, came out of Chaucer's experience during his residence at Aldgate, where bell-founders were his neighbors. Perhaps it was the fires of these same neighbors, busy melting metal for buckles or pots or bells, that gleamed in his imagination when, earlier in the General Prologue, he wrote of the Monk:

> His eyen stepe, and rollynge in his heed,
> That stemed as a forneys of a leed. . . .[13]

At the metal-founders he could also have seen the kind of "greet forneys" to which he compared his Miller's huge mouth.[14] All this is, of course, conjecture. But that bell-founders lived and

[11] It is tempting to think that the word "semycope" reminded Chaucer of the word "cope," the outer form of the bell-mould, and so led to the image from bell-casting. In the *OED*, however, the earliest example of "cope" in this sense is dated 1856 (s. v. "cope," sb.[1], 8). I have searched for earlier instances, but without success.

[12] There are descriptions of the process of bell-casting in Raven, *op. cit.*, pp. 57-8; H. B. Walters, *Church Bells in England*, London, 1912, pp. 34-47 (with illustrations); L. F. Salzman, *English Industries of the Middle Ages*, new enlarged edition, Oxford, 1923, pp. 146-8; and J. R. Nichols, *Bells Thro' the Ages*, London, 1928, pp. 58-63 (with illustrations). Raven and Walters reprint some of the earliest documents on bell-casting.

[13] *Canterbury Tales*, I, 201-2.

[14] *Ibid.*, I, 559.

worked in the area around Aldgate is fact. And the fact adds another detail to our picture of Chaucer's life at Aldgate.[15]

ROBERT WORTH FRANK, JR.

Illinois Institute of Technology

PEARL, 382: *mare reȝ mysse*?

The chief objection to 'botcher's blunder' as a translation of *marereȝ mysse, Pearl*, 382,[1] and, therefore, to arguments favoring the conjecture,[2] is the irreverence, not to say the blasphemy, involved in the phrase.[3] At no other point in the poem has the 'jueler' even faintly evidenced anything remotely related to impiety. It is true that he yielded to inordinate grief over the loss of his pearl. Also, he presumptuously expressed the desire to cross the stream which debarred him from the shores of Paradise, where the vision-maiden stood. For these two faults she rebuked him with words severe beyond endurance except by a person highly endowed with the virtue of humility. What she would have said to him had he alluded to the Creator as a 'botcher' and to His creature as a 'blunder,' it is difficult to imagine. The poem would probably have come to an abrupt end, with the poor 'jueler' blasted out of the picture.

Moreover, *Jeremias* 18. 6 ff., quoted by C. H. Holman, really lends no support to the argument for 'botcher's blunder.' God is simply pointing out to the prophet that He has power over Israel

[15] Incidentally, no one seems to have noticed Tout's remark (*op. cit.*, p. 268, n. 1) that "pelet" in Chaucer's *Hous of Fame*, l. 1643, does not mean a stone cannon ball as Skeat says (and Robinson: *Collected Works*, p. 896), "since the Tower documents always speak of pellets as made of lead." See the quotation from these documents in n. 4 above, and the other quotations given by Tout, *op. cit.*, pp. 265-74.

[1] C. G. Osgood, *The Pearl, A Middle English Poem*, 382, n. on *marereȝ mysse*. "'A botcher's blunder'? that is, I am worth no more than a botcher's blunder, good for nothing. But this is a bit forced."

[2] C. H. Holman, "Marereȝ mysse" in 'The Pearl,' *MLN*, LXVI (1951) 33-36.

[3] The whole tenor of thought in the case of the two scholars cited here makes it absolutely clear that neither adverted to any irreverence implied in the phrase.

as the potter has over the clay. There the comparison stops. "Behold, as clay is in the hand of the potter, so are you in my hand, O Israel." He can make or break as He wills. *Jeremias* 18. 4, "And the vessel was broken which he was making of clay with his hands," does not necessarily indicate lack of skill on the part of the potter. The breaking could have occurred because of the quality of the clay or of deficiency in its preparation.[4] Again, in *Jeremias* 19. 10, 11, the breaking of the potter's vessel is no accident, no blunder, but a deliberate act symbolizing the punishment God will inflict upon the Israelites for their unrepented and persistent sinfulness. "And thou shalt break the bottle in the sight of the men that shall go with thee. And thou shalt say to them, 'Thus saith the Lord of hosts: Even so will I break this people, and this city as the potter's vessel is broken . . .'" The paraphrase, "for I was marred in the potter's hand,"[5] again attributes a blunder to God. But such a notion is a contradiction in terms according to both Hebrew and Christian belief that God, the Infinitely Perfect Being, cannot err. What appears to our faulty human judgment to be "marring"—whether physical, mental, or even spiritual limitations—may be the very means through which many souls arrive at eternal salvation.[6]

Yet *marereȝ* is still a problem. Chronological reasons prohibit the emendation *ma*[*n*]*ereȝ*.[7] Perhaps a solution might be to read two words here—*mare reȝ*,[8] since such reading is occasionally necessary for clarification of certain lines in the manuscript of *The Pearl*.[9] Lines 381 and 382 will then read,

> Þaȝ cortaysly ȝe carp con,
> I am bot mol & mare reȝ mysse.

---

[4] Skilled makers of pottery among the Indians of our Southwest would expect breakage if the clay or adobe were of inferior quality or carelessly prepared.

[5] C. H. Holman, *op. cit.*, p. 36.

[6] Cf. St. Paul, *Romans*, 8. 28: 'And we know that to them that love God, all things work together unto good.'

[7] Osgood, *op. cit.*, n. 382, "N.E.D. shows that 'manners' was not employed in this sense till much later."

[8] For *-ȝ*, outside of plurals and genitives in *Pearl*, cf. *corteȝ*, 754, and *richeȝ*, 26 (wealth), elsewhere, *richesse*.

[9] Cf. *west ernays*, *MLN*, LVIII (1943), 42-44, 'The Pearl: *west ernays* (307); *Fasor* (432).'

The translation—

> Though you in courtly-wise can speak
> I am but dust and lack great power (i. e., of speech)

M.E. *reȝ, res, rese, raes,* like O.E. *ræs,* in its literal significance, is 'rush, onset, rapid vigorous movement,' and is frequently applied to the onward rush of water. These meanings also belong to the Latin 'impetus.' Figuratively, *impetus* signifies 'impulse, vehemence, passion.' Livy has *impetus in oratione*—a hint possibly toward the meaning of *Pearl*, 382. *NED* permits wide scope for interpretation. *Rese,* says this authority, is in Middle English chiefly a poetic word (very common in the 14th c.) and is used with considerable laxity of meaning. Among the *NED* definitions are 'a swift course, or rapid onward movement, rapid action, hurry, course of action, time.'

Two versions of a fourteenth century poem, *A Prayer of Penitence to God,* use the word, *re[illegible]*, evidently with reference to speech.[10] Both poems say (ll. 36-40) that when we see the wounds of our Redeemer on doomsday, we shall be speechless with fear.

> (*Harley* Ms., 40) to speke þenne we bueþ vnbolde.
> (*Pratt* Ms., 40) þere to speke y am vnbolde.

Iteration of the idea occurs in ll. 41 and 42.

> (*Harley*) Vnbold icham to bidde þe bote,
> swyþe vnreken ys my rées . . .
> Fearful I am to beg Thee help,
> Very unready is my power [of speech] . . .
> (*Pratt*) Vnbolde y am to byd bote,
> & al vnredy of my rese . . .
> Fearful I am to beg help,
> And all unready with my power [of speech] . . .

The dash, the impetus, the élan of ready language fails the repentant sinner in the presence of God, His Judge. A similar state of inarticulateness besets the 'jueler' of *The Pearl* at the 'onrush' of the vision-maiden's reproaches. With that 'onrush,'

[10] *English Lyrics of the Thirteenth Century,* ed. Carleton Brown (New York, 1932), who calls attention to the fact that there are two manuscripts. "The Pratt MS. was written near the end of the fourteenth century, and is therefore some seventy-five years later than Harley MS. 2253."

that precipitateness of language, that glorious [11] eloquence, he, poor mortal, cannot compete.

An interesting parallel to the situation and to the language is to be found in Dante, *Purgatorio* XXXI, 7-9. Beatrice, on one side of the sacred stream, reprehends Dante, on the other side, for his defection from the high course of conduct with which she had formerly inspired him. He is speechless with shame.

> Era la mia vertù tanto confusa,
> che la voce si mosse pria si spense
> che dagli organi suoi fosse dischiusa.

Here *vertù*, unqualified though it is, obviously stands for 'power of speech.'

> My power (of speech) was so disturbed
> That the voice stirred and died out
> Before by its organs it was uttered.

May not *vertu* and *raes* (*reȝ*) have been employed with identical meaning by the two mediaeval poets?

SISTER MARY VINCENT

College of St. Elizabeth

CHAUCER AND *MANDEVILLE'S TRAVELS*

Mandeville's Travels was circulating in England in the last third of the Fourteenth Century, and the enormous popularity which it was to achieve by the end of the century was steadily gaining momentum.[1] It is probable that Chaucer read it, and several parallel passages have been detected,[2] but because of the highly

[11] *mare*, *Pearl* 382, may be O.E. *maere*, 'great, excellent, sublime, splendid.'

[1] The debt of the *Pearl* poet to Mandeville was first pointed out by Carleton Brown in his "Note on the Dependence of *Cleanness* on the *Book of Mandeville*," *PMLA*, XIX (1904), 150-153, and generally accepted, see *Selected Early English Poems*, ed. Sir Israel Gollancz, IX, "Cleanness" (Oxford University Press, 1933), pp. 75, 76, 91-92, 96-98; and VII, pp. xxiii-xxv, xxvi-xxviii. I expect to publish shortly a study of the origin, contents, and reputation of the *Travels*. The *Travels* was not only circulating in French, but was translated into Latin at Abingdon by 1390, and into English about the same time.

[2] Hugo Lange, "Chaucer und Mandeville's Travels," *Archiv für das*

derivative nature of the *Travels,* no certain borrowing has been identified. I believe, however, that an allusion to the book occurs just where we might expect to find it, in the *Squire's Tale.* Professor F. N. Robinson, in his notes to this tale, mentions the most important accounts of travel in Asia which Chaucer could have known, including Marco Polo, Hayton the Armenian Prince, and the Friars, Carpini, Ricold, Simon of St. Quentin, Rubruquis, and Odoric of Pordenone,[3] but he does not name *Mandeville's Travels,* the most popular of them all.[4]

In describing the feast of Cambyuskan, Chaucer says:

> Eek in that lond, as tellen knyghtes olde,
> Ther is som mete that is ful deynte holde,
> That in this lond men recche of it but smal;
> Ther nys no man that may reporten al. (lines 69-72).

John L. Lowes, in his study, "The Squire's Tale and the Land of Prester John," [5] suggests that this is a reference to the strange food mentioned in a version, of English origin, of the *Epistle of Prester John.* Chaucer could just as well have been thinking of the passage in the *Travels* which describes the Tartar subjects of the Khan, saying, "And thei eten HOUNDES, LYOUNS, LYBERDES, MARES & FOLES, ASSES, RATTES & MEES & all maner of bestes, grete & smal, saf only swyn & bestes that weren defended by the olde lawe. And thei eten all the bestes withouten & withjnne, withouten castynge awey of ony thing saf only the filthe." [6] The source of this statement seems to have been Vincent

Studium der Neueren Sprachen, 174 (1938), 79-81, and 175 (1939), 209; and "Die Paradies Vorstellung in Mandeville's Travels in Lichte Mittelalterlicher Dichtung," *Englishe Studien,* 72 (1938), 312-314; J. W. Bennett, "Spenser's Garden of Adonis," *PMLA,* XLVII (1932), note 39.

[3] *The Complete Works of Geoffrey Chaucer,* ed. F. N. Robinson (Boston, 1933), pp. 821-822. I quote from this edition, p. 154 ff.

[4] J. O. Halliwell, in his edition of the *Travels* (London, 1866), p. xii, describes it as second only to the Scriptures in the number of manuscripts, from the end of the 14th and beginning of the 15th centuries, which still survive.

[5] *Washington University Studies,* I, p. ii (Oct., 1913), 11-13. The passage from the *Letter* is quoted in W. F. Bryan and Germaine Dempster, *Sources and Analogues of Chaucer's Canterbury Tales* (University of Chicago Press, 1941), pp. 359 ff.

[6] *Mandeville's Travels,* ed. P. Hamelius, E.E.T.S., O.S., 153 (1919 for 1916), I, 165.

of Beauvais' *Speculum Historiale*, XXIX, lxxviii.[7] Chaucer's statement of the nature of the strange meat is so vague as to defy identification of his source on that ground. But he introduces the statement with the phrase, "as tellen knyghtes olde," and the only *knight* who wrote an account of the Tartar Empire called himself "Sir John Mandeville."

A biographical passage at the end of the *Travels* gives the date of setting out as 1322 and the date of writing as 1356 in the earliest French and English texts.[8] These dates would make him a contemporary of Chaucer's grandfather and so definitely "olde" to Chaucer.

As if to make the allusion clearer, the poet adds, "Ther nys no man that may reporten al." One of the more humorous passages in the *Travels* is the ending in which the author protests that there are many countries that he has not seen and so he cannot tell about them. "And also in the contrees where I have ben ben manye mo dyuersitees of many wondirfull thinges thanne I make mencioun of," for it would take too long to tell, and besides, if he told everything, those who might follow after him would have no new thing to tell of, as reward for their trouble.[9] The whimsical character of this apology is so like Chaucer's own elvish wit that he no doubt relished it especially.

Chaucer's *Tale* is considered to be late, after the Canterbury pilgrimage had been planned,[10] and therefore in or near the last decade of the century, when the *Travels* had been in circulation long enough to achieve popularity all over Europe.

It could, I suppose, be argued that the "as tellen knyghtes olde" might be a reference to the squire's widely traveled father or one of his father's friends. So it might, but the Squire is beginning a tale of the wonders of the East. It is, therefore, dramatically appropriate that he should allude to a work on the subject most popular in his day and one which has appealed to the imaginations of the young from Chaucer's time at least to Coleridge's—a work which there is no reason to doubt was known to Chaucer, as it was to many of the people for whom he wrote. The phrase, "as

[7] Hamelius quotes the passage in his notes; *ibid.*, II, 123.
[8] *Ibid.*, p. 210. The dates 1332 and 1366 occur only in late mss.
[9] *Ibid.*, p. 209.
[10] Robinson, p. 822, and see below.

tellen knyghtes olde," would be enough to recall to Chaucer's audience the account of the Tartars most easily available to them. The line echoing the end of the *Travels* would seem to clench the matter.

JOSEPHINE WATERS BENNETT

Hunter College

THE *HEVENLICH MEDE* IN CHAUCER'S "TRUTH"

The phrase "hevenlich mede" in l. 27 of Chaucer's "Truth" is traditionally interpreted "heavenly reward."[1] For both stylistic and phonological reasons, I suggest the phrase be rendered "heavenly mead," i. e., "meadow."[2] This suggested change is not only in keeping with Chaucer's jocular mood in the poem, but also with the poet's practice of riming.

It was Miss Edith Rickert who first observed the humor of "Truth" by pointing out that l. 18 ("Forth, beste, out of thy stal!") and l. 22 ("Therfore, thou Vache, leve thyn old wrecchednesse") are actually punning references to Sir Philip la Vache, rather than an imitation of Boethius' mention of animals in the *Consolation*.[3] The phrase "hevenlich mede" is, I believe, another such play upon words, rather than a mere trite expression.

The envoy to the poem is as follows:

> Therfore, thou Vache, leve thyn old wrecchednesse
> Unto the world; leve now to be thral;
> Crye him mercy, that of his hy goodnesse
> Made thee of noght, and in especial
> Draw unto him, and pray in general
> For thee, and eek for other, hevenlich mede;
> And trouthe thee shal delivere, it is no drede.

Now in view of the puns in ll. 18 and 22, what is more logical than Chaucer's exhortation to a "Vache" than that he pray for a

[1] Citations from Chaucer are to *The Complete Works*, ed. F. N. Robinson (Cambridge, Mass., 1933).

[2] The Tatlock-Kennedy *Concordance* (Carnegie Institution of Washington, 1927) lists this particular use of the word under "Meed." Miss Edith Rickert also accepts this meaning in her article mentioned below. Further, editors have evidently sanctioned the "mede" (= reward) interpretation by not noting the less obvious "mede" (= meadow) possibility.

[3] "Thou Vache," *MP*, XI (1913-14), 209-225.

heavenly meadow? For this is surely one case in which a mead is at the same time a meed.

Except by context, the only way to distinguish between *mede* (= meadow) and *mede* (= reward) is by pronunciation. In Chaucer's dialect the stressed vowel in *mede* (= meadow) is open [æ:]: in *mede* (= reward) the stressed vowel is close[e:].[4] Now all four stanzas of "Truth" end with the refrain "And trouthe thee shal delivere, it is no drede." Since the final two lines of each stanza rime, and since *drede* is characterized by the open vowel sound, we may expect the riming word of the preceding line also to have an open vowel sound. In each of the first three stanzas this is precisely the case, "drede" being rimed with "rede," "dede," "lede"; and in the envoy, unless Chaucer is violating his normal practice,[5] the vowel of the riming word is also open, giving us "mede" (= meadow), with, of course, the punning allusion to "mede" (= reward).

Thus, the "hevenlich mede" in "Truth" seems to be not only another example of Chaucer's use of accurate rimes, but also another instance of the poet's humor. At any rate, the "mede" which is jocularly recommended to Sir Philip seems a more appropriate reward than we have heretofore realized.

JAMES F. RAGAN

University of Notre Dame

BEOWULF 3150

Many decades have passed since Sophus Bugge made what has proved to be the unique attempt to fix the identity of the unnamed old woman that delivers the lament at the pyre of Beowulf. He

[4] Robinson's glossary incorrectly shows *mede* (= reward) to have an open stressed vowel. Such a marking has no foundation (cf. OHG *miata*, Go. *mizdo*) and is obviously a slip.

[5] In such metrically demanding forms Chaucer is consistently careful in riming open ē vowels with other open ē vowels, and close ē vowels with other close ē vowels. A good example of this may be seen in the third stanza of the antistrophe of the "Anelida." The expected rime scheme in this stanza is aabaabbab. The corresponding rimes are: "womanhede" (open), "dede" (open), and "nede" (close); "lede" (open), "drede" (open), and "bede" (close); "mede" (= reward, hence close), "sede" (open), and "hede" (= heed, hence close).

proposed a) that she was the wife of Beowulf and b) that Beowulf had married Hygd, the widow of Hygelac.[1] Since then, the first article of this conjecture has been echoed by commentators, not without misgivings; the second article they seem pretty much to have disregarded. Yet whatever probability lies in Bugge's conjecture resides in the identification of the old woman with Hygd—not, however, for the reason presumed by Bugge.

In considering this problem, Bugge had accepted the reading *geomeowle* in line 3150. Yet this reading is merely a conjectural extension of *meowle,* which has been challenged by modern photographic examination of the hapless folio 201B.[2] The ligature *eo,* it is now said, would be too scant to fill its proper share of the illegible gap in line 3150^{b}. Nevertheless, this photographic inspection has confirmed the traditional reading of the interlinear Latin gloss *anus* placed above *meowle* in the manuscript. Recently this gloss has been interpreted as referring only to the sibylline function of the *meowle* and not at all to her age.[3] So selective an interpretation becomes pertinent only when a necessary connection is assumed for the ordinary interpretation of *anus* and the repugnant notion of Beowulf's wife. Yet no such assumption is warranted. From the ordinary sense of the gloss *anus* and from what remains legible in the context of 3150^{b}, it may be inferred that at this point in *Beowulf* an unnamed old woman was lamenting the dead hero. Thus the problem of her identity still remains.[4]

There is nothing in the text which affirms that Hygd was married to Beowulf, no affirmation, furthermore, of a marriage between Beowulf and any woman whatsoever. On the contrary, the very conception that the poet entertained of Beowulf is repugnant to marriage. Beowulf is consistently represented by the poet as a

[1] *Beiträge zur Geschichte der deutschen Sprache und Literatur,* XII (1887), 111.

[2] A. H. Smith, "The Photography of Manuscripts," *London Mediaeval Studies,* Vol. I, Part 2 (1938), 202-205.

[3] John C. Pope, "Three Notes on the Text of *Beowulf*," *MLN,* LXVII (1952), 511.

[4] The reading advanced for line 3150^{b} by Pope, *The Rhythm of Beowulf* (New Haven, 1942), pp. 232-233, "(Ge)at(isc) meowle," is to be received circumspectly since (1) it is semantically otiose, (2) the initial *ge* exceeds the space calculated by Smith, *loc. cit.,* (3) the reading relates itself only neutrally to the gloss.

lone personage. Breca and he, as boys, began the famous swim together, but it was Beowulf's lot to finish it alone. During the long quiescence of his young manhood, he was rejected by his lord and fellow athelings, whom his singular inactivity had alienated.[5] Even when his period of heroic fulfillment came, he performed his feats alone. Thus alone he vanquished Grendel and alone sought out beneath the mere the lair of Grendel's dam. Throughout manhood it was his desire to stand alone in the forefront of battle. His final wish was to fight the fire-drake alone. As he died without heir, so was it fitting for him to leave no widow behind and for his ashes to lie in his barrow alone. To fasten a wife upon Beowulf is no more in keeping with his person than with that of a militant saint in the medieval church. To obtrude this wife tardily upon the scene, at the very obsequies of the mighty lord and in the last few lines of the poem—like a skeleton from the closet—is to make the poet guilty of such bathos as his talent hardly would permit.

If the consideration of the role performed by Beowulf thus undermines the identification of the *anus* with a widow of Beowulf, a consideration of the poem's structure will lead in turn to the inference that the *anus* may well be Hygd. Structurally, *Beowulf* does not exhibit the kind of unity associated with the classical epic. It is not devoted to the representation of a single action initiated *in medias res* and diversified by an expository interlacing of antecedent or subsidiary events. *Beowulf* is composed of two parts, and the unity which these two parts together form is the unity emerging from the juxtaposition of contraries. Thus Part I of *Beowulf* is "comic," Part II "tragic"—in medieval acceptations of these terms.[6] Part I proceeds from unhappiness to happiness, Part II from happiness to unhappiness. Part I is the "comedy" of Beowulf's young manhood, Part II the "tragedy" of his eld. In Part I, a youthful hero, still *privatus*, overcomes the disrepute his quiescence had incurred to achieve, in restoring peace to the unhappy Danes, the glorious triumph of his young manhood.[7] In

[5] See Kemp Malone, "Notes on *Beowulf*," *Anglia*, LXIX (1950), 295 ff.

[6] See Wilhelm Cloetta, *Beiträge zur Litteraturgeschichte des Mittelalters und der Renaissance* (Halle a.S., 1890-1892), I, 28.

[7] *Privatus*, but not, of course, *humilis*. Neither is the style of Part I any "lower" than that of Part II. In lines 2188^{b}-2189—"Edwenden cwom/tireadigum menn torna gehwylces"—the word "edwenden" suggests a technical Latin term, such as *conversio*; e.g., Euanthius, *De fabula*, iv,

Part II, an aged king, who has ruled his people long and happily, succumbs at last to resurgent adversity. By the very logic of this structure, the same woman who at the end of Part I welcomed back the triumphant young man to the meadhall of his lord should now decades later at the end of Part II voice the lamentation at his death. This is Hygd, then the "very young" queen of Hygelac, now a widow, the dowager queen of Hygelac, the old woman of her people.[8] A more poignant symbol than she could hardly have been chosen by the poet to signalize the cyclical passage of Fate, the waxing and waning of man's destiny.

GEORGE J. ENGELHARDT

Loyola University
Chicago, Illinois

A NOTE ON THE "BALADE TO SAYNT WERBURGE"

At the end of his edition of Henry Bradshaw's *Lyfe and History of Saynt Werburge* (London, 1521—STC 3506), Richard Pynson printed three ballads; these were clearly enough not composed by the same poet, since the first two poems lavish praise on the lately deceased Bradshaw and the third is "signed" by a different person. It has not been remarked before, I believe, that all five stanzas of the last ballad are acrostics, the first letter of each line in the first four stanzas spelling out the name "Werburga" (though the first stanza actually has the permissible variant "Warburga"—possibly the result of a type-setter's "emendation" of copy). These four stanzas may be handily consulted in the reprint issued by the Chetham Society in 1848 (edited by Edward Hawkins) or in the edition put out by Carl Horstmann for the Early English Text Society (1887); certainly, from a literary point of view, they are not worth—and do not require—reprinting here. The last stanza, however, gives us the name of the writer:

5: catastrophe conversio rerum ad iucundos exitus patefacta cunctis cognitione gestorum (Donatus, *Commentum Terenti*, ed. P. Wessner, Lipsiae, 1902-1908, I, 22).

[8] Note that in the scene of Beowulf's return to the court of Hrothgar after slaying Grendel's dam, Wealhtheo is likewise referred to not by name but by the expression "þære idese"—l. 1649[b].

Be nowe beniuolent / whan I shall on the call
Vnto thy slaue / as my trust hath ben sure
Leue vnto me for a memoriall
Knowlege effectuall of thy lyfe pure
Lyuynge ther after / and so tendure
Euer in purite my lyfe to contynue
yeldyng thankes for thy most holsome lure
Christ ouer vs holde his hande / al vices teschue. Amen.

It has not been possible to determine who this Bulkley (? C.) was. It may, of course, be true that the initial stands for Cheadle, in which case the writer must have been a member of the illustrious family of Bulkeley of Cheadle (compare John Parsons Earwaker, *East Cheshire*, London, 1877-80, I, 171-183). But this family name is far from uncommon in Cheshire and the adjacent Wales; see, for example, George Ormerod, *The History of the County Palatine and City of Chester*, London, 1875-82, II, 652, and III, 269, 627-628, and B. Dew Roberts, "History of the Bulkeley Family," *Anglesey Antiquarian Society and Field Club Transactions*, 1948, pp. 1-99. Further, a George Bulkley was Mayor of West Chester in 1495 (Royal MS 18 C XIV, f. 1), and Harley MS 494 was once the property of an Anne Bulkeley, whom the catalogue of the Harleian manuscripts elevates to the rank of Abbess either of Syon or Barking; unhappily, this distinction is not confirmed by Sir William Dugdale's *Monasticon Anglicanum* (London, 1817-30). It would not be gracious to pursue further our inquiry as to the identity of the author of these lines; the quality of the verses suggests that it would be an act of charitable kindness simply to assign them to an unidentifiable Bulkley.

CURT F. BÜHLER

The Pierpont Morgan Library

NORRŌ

In transcribing the life of Edward the Confessor from MS. British Museum Add. 35,298 as an appendix to my dissertation, *The Middle English Verse Life of Edward the Confessor* (University of Pennsylvania, 1942), done under Dr. Albert C. Baugh, marginal *norrō* could not be expanded. I consulted the distinguished English paleographer, Dr. E. A. Lowe. *Norrō* was

unfamiliar to him. When he looked at the manuscript in the British Museum, he found that *norrō* is a misspelling of *narrō*, that both forms occur in the manuscript, and that at the beginning of the manuscript *narratio* is written a number of times before a paragraph opening.

When I was in the British Museum, I tabulated the marginal *a* and *o* forms. In the work of the first scribe, from the beginning to f. 10^a, there is only the *a* form, *narrō* (ten times), *narr^o* (five times), *narracō* (four times), and *narracio* (once).

A second scribe began copying on f. 10^a after a column and a half of St. Silvester and stopped after writing a half column on f. 72^b. The rest of f. 72^b is blank. He used only the *o* form. *Norrō* appears 133 times in the margins from f. 10^a to f. 72^b.

In the work of the third scribe, f. 92^a col. 1 is significant. There *narracio* (*narracō*) occurs twice, *narrō* once, and *norrō* once. Between f. 73^a and f. 92^a only *narracio* (*narracō*) is used, 13 times. After f. 92^a col. 1 *narracio* is not again used. *Narrō* first appears on f. 92^a col. 1 and is not seen after f. 110^a col. 2. The scribe wrote it seven times. With *narrō*, *norrō* occurs 78 times and *norracio* once (f. 94^b col. 1). After f. 110^a col. 2 only *norrō* is used, 99 times. The material from f. 168^b to the end of the manuscript, f. 174^b, is not narrative. It would be interesting to know why the third scribe began with *narracio*, shifted to *norrō*, and employed *narrō* and *norrō* in the transition. At least, this note will let those who refer to MS. British Museum Add. 35,298 in *The Middle English Verse Life of Edward the Confessor* know that *norrō* is a variant spelling of the abbreviation of *narracio*.

GRACE E. MOORE

Elkins Park, Pennsylvania

INWLATIDE < *ONFUNDE* ?

In *MLN*, (1952), 242-45, Professor E. V. K. Dobbie has advanced an interesting and not implausible suggestion as to the reading that may lie behind the baffling *inwlatide* of *Bwf* 2226b, namely, that this represents a misreading and bungled retouching of an original *onfunde*, the verse then to read *sóna onfunde* "(he) at once discovered." Dobbie makes clear, I think, that there is noth-

ing particularly hard or improbable about the palaeographical manoeuvres implicit in the alterations imagined.

In support of his argument Dobbie points to the use of the weak-type pret. *onfunde* (cp. Germ. *ward/wurde*) alongside of *onfand* in *Béowulf*, but this is relatively insignificant compared to the fact that Dobbie's reconstruction brings the verse into line with a formula and/or formulaic system[1] familiar not merely to the *Béowulf* singer but to other Anglo-Saxon singers as well. The instances of this formula that I have been able to collect are:

Sóna þæt onfunde . . . þæt (*Bwf* 750a-751a)
Sóna þæt onfunde . . . þæt (*Bwf* 1497a-99b)
Sóna þæt onfindeþ . . . þæt (*Rid* 27 9a-11a)

Closely related to these and part of the same formulaic system are:

Þá þæt onfunde . . . þæt (*Bwf* 809a-812a)
ǽrest onfunde (*Mal* 5b, with the direct obj, *þæt* in the proceeding on verse: Þá þæt Offan mǽg).

Christ I 178b: *ǽfre onfunde* is also a phase of this same system, useful to announce or predict the discovery of something, but is used in a somewhat different syntactical situation without an object clause and whence without any anticipatory *þæt*.

In view of the above instances of the formula in question it is perhaps slightly surprising that in *Bwf* 2226b there is no trace, distorted or no (Dobbie seems to account for all the surviving pen strokes), of the expected anticipatory *þæt*, but this may be simply due to the fact that the object *þæt*-clause follows immediately on the conjectural *onfunde* with no intervening verse or verses; the presence or absence of this *þæt* makes, it should be noted, no essential difference in meter or sense.

The Anglo-Saxon poetic corpus of *ca* 30,000 lines (a bit more than that of the Homeric corpus) is in any event too small to allow one to be sure, still less dogmatic, about such details concerning the structure of the formulas, the building blocks with which the poetry was constructed.

FRANCIS P. MAGOUN, JR.

Harvard University

[1] On this matter see my rather fuller discussion in "The Oral-formulaic Character of Anglo-Saxon Narrative Poetry," *Speculum*, XXVIII (1953), 446-67; see esp. p. 449.

THE OLD NORSE LABIALIZATION OF *A*, DUE TO AN *Ó* OF THE END SYLLABLE IN THE ADJECTIVAL TYPE **SKALL-ŌTTR* > *SKǪLL-ÓTTR* 'BALD'

In none of our ON grammars is attention called to the fact that an *ó* of the end syllable could cause labialization of an *a* of the stem syllable except in Heusler's *Altisl. Elementarbuch*[3], § 68, Anm. 1: "Bei den Adjektiva auf *-ótt-* (ahd. *-oht-*) hat ein *ō* die Labialisierung hervorgerufen: **skallōttr* > *skǫllóttr* 'kahlköpfig.'" Since the adjectival suffix *-ótt-* is derived from **-oht-* (cf. OHG *-oht-*) < **-uht-*, it is a question whether the labialization of **a* > *ǫ* took place in the prehistoric era and therefore was due to either of the short vowels **o* or **u* of the end syllable, or whether the labialization did not take place until the historic era and therefore was due to the *ó* of the end syllable. Axel Kock [1] favors the former hypothesis, but this hypothesis lacks confirmation in view of the fact that an *ó* of the end syllable could cause labialization of the stem vowel *a* during the historical period, as is proved by the example of the substantive form *ambótt* > *ǫmbótt* 'maidservant' (cf. Ture Johannisson, *Arkiv för nordisk filologi*, 63 [1948], 190). The vowel *ó* in the form *ambótt* (< *ambǫ́tt*) goes back to an original **a* (**ambaht-u* > **ambǫht* > *ambǫ́tt* > *ambótt* > *ǫmbótt*), which could not have been responsible for the labialization of the *a* > *ǫ* in the first syllable; only the later historical *ó* could have caused the labialization. The fact that a historical *ó* of the end syllable did cause labialization of an *a* in the stem syllable does not disprove Kock's theory that a PN *ŏ* or *ŭ* could likewise have caused labialization, but it renders his hypothesis extremely doubtful, especially since we do not know just how early the *u*-umlaut of *a* took place.

There is, however, one discrepancy between the adjectival type **skallōttr* > *skǫllóttr* and the nominal type *ambótt*: *ǫmbótt* which is in need of clarification, viz. that whereas in the adjectival type only the labialized form is preserved, both forms (with and without

[1] Regarding the labialization of **a* > *ǫ* in the adjectival type *skǫllóttr* Kock says (*Umlaut und Brechung*, 173) that it "trat zweifelsohne in einer Zeit ein, in der die Ableitungsendung kurzen Vokal hatte, sei es, dass dieser Vokal zu dieser Zeit *o* war (vgl. ahd. *-oht*), in welchem Fall auch *o* Umlaut bewirkte, oder dass der Vokal zu dieser Zeit *u* war."

labialization) are preserved in the nominal type. To explain this discrepancy we must keep in mind that the *-ótt-* in *skǫll-ótt-r* represents an adjectival suffix of native origin, whereas the *-ótt-* in the substantive *amb-ótt* does not represent a suffix, but the end syllable of a foreign loan word. ON *amb-ótt* is derived either directly from the Gallic (Latinized) form *ambactus* or (what is more probable) indirectly by way of Gothic *and-bahts* (> **an*[*d*]*-baht-* > **am-baht-*) or possibly some WGmc dialect (cf. OE *am-beht*, OS *am-bahteo*, OHG *am-paht*). Association with the foreign prototype which contained the vowel *a* of the stem syllable (i. e. *am-*) may easily account for the retention of this vowel *a* in the ON form without labialization (*am-bótt*) alongside the later form with labialization (*ǫm-bótt*). ON *am-bótt*, therefore, represents an isolated type of an (early) loan substantive in which formal association with its foreign prototype could easily take place.[2] The adjectival type *skǫll-ótt-r* with the suffix *-ótt-*, on the other hand, represents an already established pattern for the labialization of **a* > *ǫ* throughout the paradigm, parallel to adjectives with the suffix *-ug-* (cf. **gaf-ug-r* > *gǫfugr*). The inflectional pattern of the adjective with labialized *a* > *ǫ* throughout the paradigm completely nullified ('Systemszwang') any association with the stem form without labialization (cf. *skall-i*:**skall-óttr*, *skjald-borg*:**skjald-ǫttr*). The element *-ótt-* (< **-oht-* < **-ǫht-* <**-aht-u*) in *amb-ótt* had simply fallen together with the adjectival suffix *-ótt-* (< **-oht-* < **-uht-*) in *skǫll-óttr*. Since the *ó* must have caused the labialization of *a* > *ǫ* in *amb-ótt* > *ǫmb-ótt*, the conclusion is justified that it was likewise the *ó* which caused the labialization of *a* > *ǫ* in the adjectival type **skall-ōttr* > *skǫll-óttr*; i. e., that the two types were on a level with each other so far as labialization is concerned. In view of the evidence furnished by the example of *amb-ótt* > *ǫmb-ótt* Kock's hypothesis seems too uncertain to be accepted. Therefore, I believe that Heusler's statement (quoted in the first sentence of this article) is correct and should be included in all our ON grammars.

ALBERT MOREY STURTEVANT

University of Kansas

---

[2] In the later doublet form *ambátt* the vowel *á* is not due to association with the *ă* in Gothic-WGmc *-băht-* (Gallic *-băct-*), but represents the orthographic designation of the original *ǫ́* which had later fallen together with *á* (cf. **rād-u* > *rǫ́đ*:*ráđ*); cf. Noreen, *Altisl. Grammatik*[4], § 107.

LES RÉFLEXIONS SUR L'ART DANS LES ROMANS D'ANDRÉ MALRAUX

Si l'on refusait de voir dans *Les Voix du Silence* la méditation d'un artiste sur son art et l'œuvre majeure d'un penseur dont elle reprend tous les thèmes essentiels, on ne pourrait toujours pas séparer, au nom de la distinction des genres, l'écrivain d'art qu'est Malraux du romancier qu'il fut car les héros créés par celui-ci ne se font pas faute d'empiéter sur le domaine réservé à celui-là. Leur pensée, parfois "obscure à force de concision,"[1] constitue la première ébauche de nombreuses analyses des *Voix du Silence* et c'est à la lumière de cet ouvrage que l'interprète des romans, tout autant que l'esthéticien, se doit de l'éclairer. Les textes récents approfondissent et développent les brèves remarques de jadis. Les contradictions sont presque toujours plus apparentes que réelles. Certes, Lopez, le peintre de *L'Espoir,* croit à la possibilité d'un art révolutionnaire et le Malraux d'après-guerre n'y croit pas. Mais ce n'est pas sur l'art qu'il a changé d'opinion, c'est sur la révolution. Si cet art de la fresque dont rêve l'Espagnol en évoque un second, c'est l'art moderne mexicain et assurément pas l'art soviétique que Malraux n'a jamais admiré.[2]

Dès *La Tentation de l'Occident,* les héros sont hantés par les idées fondamentales de l'esthétique de Malraux. Le Chinois Ling, qui arrive d'un pays sans musées, découvre que ceux-ci invitent le visiteur "à comparer." Le *Musée imaginaire* ne fera qu'étendre à la totalité des œuvres d'art ces confrontations incomplètes.[3] On croit bien assister à la genèse de *La Création artistique* lorsque Ling remarque que le musée "amène à sentir surtout, dans une œuvre nouvelle, la différence qu'elle apporte." C'est déjà là, en réaction contre tant de travaux surtout soucieux de "sources" et "d'influences," cette *rupture,* entre l'artiste et l'art déjà fait, où Malraux ira chercher le secret des chefs-d'œuvre.[4] L'art gréco-bouddhique, qui fournira un des principaux exemples à l'appui de cette thèse, est mentionné par Ling: "La Chine . . . n'a cessé,

[1] *Romans* (Gallimard, 1951), p. 228.
[2] *Romans,* pp. 624-625.
[3] *Romans,* p. 35; *Les Voix du Silence* (Pléiade, 1951), pp. 11-14.
[4] *Voix,* pp. 337-357.

pendant dix siècles d'effacer ce que ces statues avaient d'humain, de les corrompre, de les transformer en objets de rêves." *Les Voix du Silence* souligneront ce qui distingue ce point de vue de l'attitude traditionnelle. Il y a bien une continuité de la Grèce à la Chine, " mais ce n'est nullement celle d'une influence, c'est celle d'une métamorphose." [5] Malraux exprime d'une manière plus systématique une pensée désormais consciente de son dessein qui est d'exalter la liberté de l'artiste. Lorsque Ling remarquait, à propos d'un bronze chinois, " qu'il évoque la terreur. Il ne l'inspire pas, il l'évoque. La bouche qui, dans toutes les sculptures primitives occidentales, exprime les sentiments n'est même pas figurée," il cherchait déjà la distinction des *Voix du Silence* entre " l'expressionisme," auquel, pour tant de profanes, se limite le champ des possibles de l'artiste, et les " moyens d'expression spécifique " qui sont toujours conquis et précèdent la sensibilité d'une époque au lieu de s'y soumettre.[6]

Si l'artiste n'est pas soumis à la culture c'est parceque c'est lui qui l'élabore. Il sait donc que la liberté est le fondement de toute vérité et, au-dessus des civilisations qui s'ignorent ou se haïssent, peut naître un *dialogue* des chefs-d'œuvre.[7] Ling apporte une première ébauche de cette idée lorsqu'il écrit qu'enfermés dans leur musée les maîtres " discutent." Mais ce Chinois, encore à demi fidèle à une civilisation qui ne fait pas la part grande à l'individu, ne veut pas " les écouter." [8]

Très semblable à Ling est Kama-San, le peintre japonais de *La Condition humaine*. Si sa conception de l'art n'est pas celle que défendra Malraux elle ne s'en inscrit pas moins dans les catégories esthétiques que définissent *Les Voix du Silence*. C'est parce qu'il appartient à un monde où la sensibilité de l'artiste ne s'oppose pas à celle de la foule que Kama peut se croire au service du " réel." [9] Lorsqu'il se situe en face de l'art moderne il résume toutes les analyses qu'en fera Malraux: " Plus vos peintres font des pommes, et même des lignes qui ne représentent pas des choses, plus ils parlent d'eux-mêmes. Pour moi, c'est le monde qui compte." [10]

[5] *Romans*, p. 36; *Voix*, pp. 147-171.
[6] *Romans*, p. 36; *Voix*, pp. 561-563.
[7] *Voix*, pp. 66-67.
[8] *Romans*, p. 34.
[9] *Voix*, pp. 293-300.
[10] *Romans*, p. 441; *Voix*, p. 99.

La valeur suprême de l'art, ce rôle d'héritier des religions que lui assignera *La Monnaie de l'absolu,* s'affirme peu à peu dans les romans contre l'histoire et l'action. Pour A. D., dans *La Tentation de l'Occident,* notre résurrection de tous les arts du monde n'est encore qu'un jeu d'esthètes blasés. Vannec, dans *La Voie royale,* sent confusément que nous ne pouvons admirer des objets d'art que si, d'une manière ou d'une autre, " nos mythes s'accordent avec eux." Plus révélatrice est l'hostilité que lui porte Ramèges, le directeur de l'Institut français. Ce n'est pas seulement le fonctionnaire timide qui s'oppose à l'aventurier mais l'érudit féru " d'influences " qu'inquiète la passion de Vannec. Celui-ci, qui croit deviner une maladie de foie chez son interlocuteur, pense qu'il comprendrait mieux, " s'il sentait que ce qui m'attache là, c'est l'acharnement des hommes à se défendre contre la mort . . ., si je reliais ce que je lui dis à son abcès." Ce qui n'est chez Vannec qu'ardente recherche est devenu conviction chez Alvear de *L'Espoir* et Walter Berger des *Noyers de l' Altenburg.* Le premier affirme que l'art triomphe de la douleur, le second du temps. C'est à Vincent Berger, le héros principal de ce dernier roman, qu'il revient d'affirmer que " l'art est une rectification du monde, un moyen d'échapper à notre condition d'homme." [11] Il suffira, pour passer aux *Voix du Silence,* d'écrire " le seul moyen. . . ." Le prestige de l'art ne cesse de grandir et celui de l'action de diminuer jusqu'au jour où, le roman étant devenu impensable, Malraux se tourne vers d'autres moyens d'expression.

RENÉ GIRARD

Bryn Mawr College

FLAUBERT AT BASSAE: AN ELUCIDATION

Flaubert's notes on the Temple of Apollo Epicurius at Bassae (Arcadia) afford a probant example of his close archeological study and also a complex puzzle for the student of his works.[1] After a masterly account of the wide panorama spreading out below the temple, Flaubert turns to a careful description of the building. It becomes misleading, if not unintelligible, when he writes: " Je

[11] *Romans,* pp. 38, 228, 818, 992; *Voix,* pp. 589-598, 628-639.

[1] *Notes de voyages* (Paris: Conard, 1910, 2 vols.), II, 161-163. He visited Bassae in 1851 during the course of a long trip through the eastern Mediterranean countries.

n'ai pas trouvé dans l'intérieur la colonne corinthienne dont parlent Hackbleberg et Donaldson." The column has particular interest as the oldest existing example of the Corinthian order. Confusion arises because there is no archeologist named Hackbleberg, and, although Donaldson is readily identifiable, he is the author (in collaboration with others) of an opus much too large to be carried about on a journey such as Flaubert's.

The first clue is to be found in Flaubert's guidebook, written by Ferdinand Aldenhoven.[2] Here he found mention of " la colonne Corinthienne de l'intérieur, unique et que nous rétablissons d'après l'opinion incontestable de Mrs. de Stackelberg et Donaldson." This explains Flaubert's reference to " Hackbleberg et Donaldson ": the latter he knew only through Aldenhoven, and " Hackbleberg " in the printed text is either a misreading of his MS or a slip of Flaubert's. Unfortunately for him and for us, however, when Aldenhoven writes " que nous rétablissons," his text loses all meaning and requires, in its turn, an elucidation which it would have been impossible for Flaubert to furnish on the spot. Hence his difficulty.

Although Flaubert appears to have been unaware of it, Aldenhoven's work is for the most part a succession of plagiarisms. Normally he adapts them so well that they fit smoothly into the context of his book; here, however, he has lapsed momentarily. The explanation of the passage lies in the complex history of the excavations at Bassae, first seriously undertaken by Baron von Stackelberg some thirty years before Flaubert's visit. In Plate III of his report, published in 1826,[3] he depicted the interior of the temple as it was in his day; the base of the column appears, with part of the shaft in place and the Corinthian capital resting, upside-down, upon it. Shortly thereafter Donaldson visited the site and published an account of it, discussing the column and the reasons for presuming that the capital belongs to the shaft on which it was found.[4]

[2] *Itinéraire descriptif de l'Attique et du Péloponèse avec cartes et plans topographiques* (Athens: Imprimerie du peuple, 1841). Flaubert refers to it on several occasions by name and, as in this case, made frequent use of it. Aldenhoven discusses the temple on pages 223-226.

[3] O.-M von Stackelberg, *Der Apollotempel zu Bassae in Arcadien und die daselbst ausgegrabenen Bildwerke dargestellt und erläutert* (Rome, 1826).

[4] *Antiquities of Athens and other Places in Greece, Sicily, etc. Supple-*

The column and capital were then removed from the temple at Bassae. Hence, when Villemain sent the *Expédition scientifique de Morée* to Greece in 1829, the French scholars were unable to study them at first hand. Therefore, in publishing their report [5] they were forced to depend upon von Stackelberg and Donaldson. Seeing no reason to challenge the earlier findings, they decided to " reestablish " the column and capital in their plate, which was then prepared from Stackelberg's. It was the report of the *Expédition de Morée* which Aldenhoven elected to plagiarize,[6] but he failed to notice that the text became meaningless without the plate in which the column had been indicated and he did not reproduce it. Flaubert, unaware of the plagiarism, could make nothing out of Aldenhoven's page. The difficulty is further justification of his reiterated regret that he was so ill-prepared for his trip to Greece, in contrast to his sound documentation for his journey through Egypt a few months earlier.[7]

During the course of the restorations in 1902-1906, the column in question was restored to its original position and may be seen there today, adding further to the confusion for the modern student.

B. F. Bart

University of Michigan

---

mentary to the " Antiquities of Athens " by James Stuart, F. R. S., F. S. A., and Nicholas Revett. Delineated and illustrated by C. R. Cockerell, A. R. A., F. S. A., W. Kinnard, T. L. Donaldson, W. Jenkins, W. Railton, Architects (London: Priestly and Weale, 1830).

[5] Abel Blouet, in collaboration with Ravoisié, Poirot, Trézel and de Gournay, *Expédition scientifique de Morée, ordonnée par le gouvernement français. Architecture, sculptures, inscriptions et vues du Péloponèse, des Cyclades et de l'Attique, mesurée* [sic], *dessinées, recueillies et publiées* (Paris: Didot, 1831-1838).

[6] Aldenhoven is transcribing from II, 5-6; the reference here is to Plate 14 and the discussion of it on II, 9.

[7] Contrast his letter to Bouilhet of December 19, 1850, with those to his brother of December 15, 1849, and to Cloquet of January 15, 1850. All three are to be found in the Conard edition of his *Correspondance* (Paris, 1926-1933).

RUY BLAS, IV, 7

The entire fourth act of *Ruy Blas*, filled with the improbable doings of Don César de Bazan, aroused controversy and interest from its first performance on Nov. 8, 1838, but few lines were more widely cited for praise or disparagement in reviews than those from Scene 7 describing the *duègne*,

> . . . affreuse compagnonne.
> Dont la barbe fleurit et dont le nez trognonne.

Hugo himself had a particular fancy for them and preserved his earliest drafts; moreover—and this does not seem to have been noticed—he continued to alter them even after the first performance. The lines as I have cited them are from the several "first" editions [1] and are the version given in all modern editions, but they are not what the first audiences heard. The numerous changes can be followed in the drafts, in the early reviews, many of which cite the lines, and then in the final, published form; they suggest Hugo's scrupulous attention to *le mot juste* and his search for the most effective barb, for the line became a weapon in a minor quarrel with the two grammarians and critics, Trognon and Cuvillier-Fleury.[2]

The only extant MS of *Ruy Blas* is a copy and represents at best the second or third state of the text.[3] However, there are inserted

[1] There are three slightly different "first" editions, all of 1838. Two are identical except for the title page, both being *Tome septième* of the *Œuvres complètes de Victor Hugo*. One carries only the imprint of Delloye in Paris; the other adds that of Brockhaus and Avenarius in Leipzig; both are in-8 and from a single set of plates. There is also an in-12 published only by Brockhaus and Avenarius, presumably to forestall a pirated edition which might come out before the French ones could become readily available in Germany.

[2] There are conflicting stories about the precise nature of this affair; I see no way to choose between them, nor is it esential to do so. Suffice it that there was a disagreement of some sort and that Hugo decided to attack them in minor if barbed form. *Vide*: Jules Janin, *Histoire de la littérature dramatique* (Paris, 1853-58, 5 vols.), IV, 383; *Journal des artistes*, XII, part 2, page 361; M. Levaillant, *L'Œuvre de Victor Hugo* (Paris: Delagrave, 1930), p. 337; etc.

[3] P. and V. Glachant, "Le MS autographe de 'Ruy Blas,' à la Bibliothèque nationale," *RHL*, IX (1902), 175-216, and particularly pp. 177 and 201-202.

in the MS two sheets (folios 49 and 50), which contain some of the first jottings for Act IV. These notes are the initial indications from which the later text of the play was to be evolved, fragmentary inspirations recorded lest they be forgotten when he came to the actual writing of the Act. Conveniently, the lines in question are among them, the second one reading in its initial form:

Dont *le menton végète* et dont le nez trognonne.[4]

The extraordinary verb, *trognonne,* provided the suggestion he needed: the rest of the line could be altered so that in two flagrant puns he could couple the names of his enemies in perhaps the most startling line of the Act. He rewrote it on the folio, either at once or a little later (if the quarrel post-dates the first version):

Dont *la loupe fleurit* et dont le nez trognonne.

His animosity had found outlet in a flamboyant revenge.

His irritation calmed, he became again the scrupulous poet, for this was not the text given the actors. Their version must have read:

Dont *le menton fleurit* et dont le nez trognonne.

It is so cited in the first reviews and recurs in this form through those in the *Siècle* and the *Moniteur* of Nov. 11, after the second performance.[5] It marks a return to the *menton* of the original MS version and revives to good effect the picture of a hideously mannish old crone; but he elected to make one further change in the line, perhaps on Nov. 11. Almost all the reviews of Nov. 12 which give the line show an alteration to the present form: "Dont la *barbe* fleurit. . . ."[6] Gautier, in the *Presse,* seems alone unaware of the change, perhaps a significant note in documenting the course of his separation from Hugo. It is possible that the sharp attacks on the line led the dramatist to retreat from the bolder idea of a flowering chin to the less imaginative statement that it was a beard. A few days later he began correcting proof for the several editions which

[4] Throughout I shall italicize the important elements. The lines appear on folio 50, verso.

[5] The new play was given on alternate nights, hence on the 8th and the 10th.

[6] E. g., the *Quotidienne,* the *National,* Jules Janin in the *Journal des débats,* and the *Gazette de France,* which drew much of its material from Janin.

were to appear more or less simultaneously. They were put on sale on Nov. 27 and, naturally, all show the final form, *barbe*. In giving only this and the MS versions, the later editions have concealed one step in the little drama around this line, a drama which Hugo seems to have wished us to know about since he decided to preserve the drafts revealing the other steps.[7]

B. F. Bart

University of Michigan

A NOTE ON FRENEAU'S "THE INDIAN BURYING GROUND"

Professors Harry Hayden Clark [1] and Nelson F. Adkins,[2] the only two critics who have commented on the religious significance of Freneau's "The Indian Burying Ground," agree that this poem indicates Freneau's skepticism concerning immortality, the evidence for their interpretation being what Professor Adkins calls the "veiled expression of doubt" in the first stanza. But Freneau does not say, or even imply, that he doubts immortality. "In spite of all the learn'd have said," he "still keeps" his "old opinion" that

> The posture that we give the dead
> Points out the soul's eternal sleep.

We do not, in his opinion, give our dead the right posture to indicate immortality. The next few stanzas clearly indicate his admiration (in one of his frequent primitivistic moods) for the Indian custom of burying their dead in a sitting posture, ready for a personal and active life in the next world. The sitting posture of the Indian dead, he means, is more appropriate than the prone posture of the white dead for a belief in personal and active immortality held (with differences only in detail) by both races. Freneau, in

[7] It is odd to note the persistence of *menton* in later years: Janin, one of the first to record the change to *barbe* in his column of Nov. 12 in the *Débats*, himself remembered it as *menton* in writing his *Histoire de la littérature* noted in footnote 2; perhaps the last time *menton* occurs is in a citing of the line by Maxime Du Camp in his *Souvenirs littéraires*, where it appears even in the relatively late edition by Hachette of 1893 (I, 109).

[1] H. H. Clark, "Introduction," *Poems of Freneau*, ed. H. H. Clark (New York, 1929), p. lvii.

[2] Nelson F. Adkins, *Philip Freneau and the Cosmic Enigma* (New York, 1949), p. 59.

other words, "still keeps" his "old opinion" that the prone posture of our buried dead indicates "eternal sleep," though we do not intend to indicate it and though "the learn'd [theologians] have said" that such a posture is the correct one to allow the body to sleep, not eternally but until the Resurrection.

Though he at times condemned the Indians for massacring whites, yet more frequently and persistently Freneau admired the simple wisdom of the very popular eighteenth-century Noble Savage—even to the extent of maintaining that in burial customs once more "The child of Nature," as he called the Indian race in another poem, had proved to be "the better man."[3]

HARRY MODEAN CAMPBELL

University of Mississippi

BROWNING ON CHAUCER

Chaucerians and others may be interested in the following allusion to Chaucer by Robert Browning which is not recorded in the Spurgeon collection. It occurs in one of the poet's several letters to his friend, Edward Moxon,[1] and is probably to be dated November 19, 1845:

> In earnest,—very kind and gracious this of Landor, is it not? And I am, I hope, properly proud of it, and so, knowing your own friendly sympathy, I have got a copy made for you for which you shall thank me—(you who love Chaucer, and can appreciate the felicity of the epithet "hale" as applied to him)—when I see you in a day or two.[2]

The reference to Landor was occasioned by Elizabeth Barrett's just having received a copy of his lines, "To Robert Browning," in which Chaucer and Browning are associated as follows:

> Since Chaucer was alive and hale,
> No man hath walkt along our roads with step

---

[3] Quoted from Freneau's poem entitled "On the Civilization of the Western Aboriginal Country" in *ibid.*, p. 20.

[1] Moxon, it may be recalled, had published an edition of Chaucer two years earlier (1843).

[2] W. C. De Vane and K. L. Knickerbocker (eds.), *New Letters of Robert Browning*, New Haven: Yale University Press, 1950, p. 37.

So active, so inquiring eye or tongue
So varied in discourse.

Apparently Browning rather liked the word *hale* as applied to Chaucer, for in a letter to Alfred Domett (March 19, 1846) he makes this comment on Landor's flattering lines: "The first thing to notice is the kindness, and after, the blindness of such praise; but these acknowledged duly, surely one may remark on the happy epithet 'hale' as applied to Chaucer." [3]

THOMAS A. KIRBY

Louisiana State University

REVIEWS

Chapters on Chaucer. By KEMP MALONE. Baltimore: The Johns Hopkins Press, 1951. Pp. x + 240. $3.50.

Despite the theories of anyone attached to the "new criticism," when a scholar eminent in the field of historical research offers comments that have to do with literary criticism as well, his opinions command attention. This is especially true with regard to medieval literature, where the perspective may be difficult to get and linguistic problems bulk large. The present book, written in a simple and unpretentious style, deals with questions that anyone who cares about Chaucer cannot fail to take into account. Although the modest Preface suggests a different view, this seems hardly a study for readers who have only "some acquaintance" with the poet's writings (p. vii); indeed its arguments may need more extensive evidence and apparatus than a volume of this kind can possibly include. Here we find such matters debated as the function of the Dreamer in the *Book of the Duchess,* details in the revision of the prologue of the *Legend of Good Women,* the ending of the *Troilus,* the character of the pilgrims and the appropriateness of their stories. In each case the battleground is familiar if the discussion is new. This is far from being another handbook with essential facts; its author is not occupied with what is purely informational, and sometimes he may seem to lay about him with a

[3] Both Landor's poem and Browning's observation on it are given by Spurgeon, II, ii, 273 and 267, respectively.

violence such as that which years ago some critics resented in Brusendorff.

In what he gives us there is much to be grateful for. The description of Chaucer's diction, for example (p. 5), with the note on the poet's willingness to use long words of foreign origin, the comment on the influence of the Renaissance (Chaucer "remained a full-fledged medieval," p. 6), the explanation of the medieval attitude toward old stories (pp. 6-7), these sections and many others are managed with wisdom and skill. The belief that Chaucer's "love-sickness . . . is not to be taken as genuine" (p. 24), the comment on the artistic worth of the *Troilus* (pp. 100 ff.), the discussion of "litel bok" (pp. 132 f.), the conclusions arrived at in these paragraphs show an admirable discretion, however dubious some of the theories involved may appear. So too with the analysis of the revision of lines in the prologue of the *Legend*, where the reasons for the changes may seem still further open to doubt (cf. "The change in line 39 was surely made in a moment of poetical aberration," p. 88—meaning, I think, "unpoetical"), the author's feeling for the process reveals his own taste.

But to be fair it is impossible to linger with the parts that on the whole are satisfying and good, and one must turn instead to those passages where there is likelihood of serious controversy, and where the chance for comment may offer an opportunity for light on many things besides the book. Here inevitably a variety of instances can be cited where many readers may find Mr. Malone's argument less persuasive than it usually is. For example, in discussing the *Book of the Duchess* he seems to go out of his way to identify the Dreamer literally with Chaucer and to reject the full implications of the fact that the lady's death was known at once. On this basis he finds an increase of ironical effects, but he admits a severe loss in the consistency of the poem and he notes that Chaucer himself thus becomes an "amusing fool" to pay for what is otherwise gained. But must Chaucer be thus stultified, and must he be so closely identified with the Dreamer?[1] To insist that the Dreamer has not been fully and steadily aware that the lady is dead is what, arbitrarily it would seem, introduces the inconsistency. Is it not true that the symbolism of actual human beings in allegory does not require (or usually profit by) absolute identification? One point in the tact of the poem is the way in which the Dreamer can say and hear things that, if the dream really presented the poet's own character, Chaucer the commoner could not hear and say. Nor

[1] Elsewhere I have suggested an "assumed stupidity": see *On Rereading Chaucer*, Cambridge, 1939, p. 33; and on the way the character took shape in the formation of the plot, p. 29, cf. *PMLA*. LXVI (1951), pp. 543 ff. On the matter of degree in identification one may compare the *House of Fame*, but even there the symbolism is not absolute. For an example of the risk in making such inferences regarding "Geoffrey" see ten Brink's theory discussed by Kittredge, *Chaucer and his Poetry*, pp. 80 ff.

need we identify the Knight in black with the great Duke and then find ourselves compelled to add: "John of Gaunt's happy marriage . . . had to be turned into an extra-marital love affair for the sake of conformity to the conventions of courtly love" (p. 40), a statement that ignores what would seem to be the poet's own attitude in general toward Courtly Love. Is not the truly fascinating power of good allegory somewhat marred when the interpretation is pushed too far in such a literal way?

The question arises in fact whether there is not something of a tendency here to read inconsistencies into the poet's work (pp. 169, 175, and 219), where a different interpretation does not require them. A conspicuous case is that of the *Troilus* and its epilogue, long a matter of controversy, in which abundant evidence has been indicated to show that there is no real change in attitude in the poem.[2] The motif of the ascent is found in the *Parliament* with not dissimilar reflections. The recantation in the *Retraction* is not to the point in this argument since the violence of its repudiation does not actually occur in the course of one finished work.[3] In the *Troilus* there is every indication that the poet has taken the greatest pains to secure unity—in the repetitions, in the use of ironic echoes, and the like. Furthermore the Christian element is repeatedly made clear in the so-called pagan story; and the fact of sin in the love affair is more than once emphasized by Pandarus and Criseyde (cf. ii, 409 ff., and iii, 267 ff. and 911 ff.). We can only maintain a belief in an inconsistency here by ignoring the poet's own words and minimizing the significance of the irony all through the poem as well as that of the satirical touches introduced at the expense of the young lovers and their go-between.

Another unfortunate loss on the basis of this method is that of the full meaning of the Clerk's Envoy in the *Canterbury Tales*. The idea that this marvellous "song" is inconsistent (pp. 223 ff.) with the picture of the "coy" Clerk which we get in the General Prologue was held years ago by Koch and Hinckley. But the Envoy is tied to the Marriage Cycle and the controversy with the Wife of Bath by the manifest allusion to her story (1207 ff.); and of course the Clerk himself has shown satirical power from the very beginning of the narrative—a story significantly taken from another clerk about a Marquis who did not even want marriage. Men who ordinarily do not "speak out" will do so on occasion, and this is one of those emotional and revelatory crises that mark the pilgrimage. The Envoy is heightened in expression, but so is the young hero's song of love in the *Troilus*. I confess I am puzzled by the author's statement about the Clerk's Tale itself: "Still less does it deal with the question of whether the husband or the wife should

[2] Cf. *ELH* VI (1939), pp. 271 ff.

[3] Note the interesting comment of John Speirs, *Chaucer the Maker*, London, 1951, pp. 81-82.

rule" (p. 223). Could any narrative in the present context be more satiric on the subject of "maistrye"? And finally this matter of the poet's consistency is challenged in the present book by the discussion of how far the separate Canterbury Tales reveal the characters of the pilgrims (a point recently dealt with in a way by Mr. Hulbert). I am bound to say that I am afraid an excellent case can be made out for many of the stories, beginning with obvious instances like the Pardoner's Tale and the Canon's Yeoman's Tale, but going on with the examples furnished by the Knight, the Prioress, the Monk, and to a varying degree nearly all the rest. The problem as I see it is really a matter of degree and the opportunity the poet had of completing his adaptation.

There are ways then in which some readers will probably differ with Mr. Malone's views. It may be added that many of them will surely find an explanation for some of his judgments in the occasional *obiter dicta* he offers. They may sadly shake their heads when he says: "The truth of the matter is, Chaucer does not much concern himself with verisimilitude as we understand the term. He makes no serious effort to be true to life, when he characterizes his pilgrims" (p. 178). But I think that here the author's sharp eye sees a distinction between verisimilitude and realism. The pilgrims are "too good to be true," partly because, as the present reviewer himself once remarked, so are the leading figures in medieval fiction in general. But the fact remains that they are as real to us as our neighbors. It is also true that Chaucer does have a tendency to run into nonpareils, into the best of its kind, as he shows us his joy in the case of the Canon's thoroughness in sweating.

Again some readers may be surprised to have the author speak of the "mistake of treating the characters in a work of literary art as if they were actual human beings instead of creatures of the artist's fancy" (p. 172). But this point has been argued by some critics with respect to Shakespeare's characters, urging that they carry only an illusion of reality and may not be submitted to such tests as could be applied to real people. It may be noted, however, that even the illusion of reality must be examined in terms of what is actual. On the whole the "mistake" Mr. Malone seems to indicate is one into which the best critics fall, and the better they are, I think, the oftener they fall; and I suspect what he really had in mind is the cardinal error of reading things into a characterization for which the poet gives no evidence. One might mistakenly say, for example, (and a student actually did say) that Troilus fainted in Chaucer's version of his story because he and Pandarus had worked up the stunt in that way to win Criseyde the more easily. The truth is, of course, that the young lover swooned in the love scene because it fitted his character as Chaucer describes it all the way through. It goes perfectly, on the best psychological terms, with the withdrawal or escape motif indicated in his constant references to death (noticed

recently by Tatlock's study) and with various other traits he exhibits. Not to observe such a fact is to miss the true finesse of the great artist, whose creations are creatures of his fancy and somewhat more since they can live and move in the imaginations of many other people.

The idea of the illusion of reality raises a question of prime importance in literary theory. It is used by a few critics to defend a writer's supposed privilege to alter his characterization inconsistently in the course of his story simply because of the exigencies of his plot. One or two studies have unfortunately made that suggestion with reference to Criseyde, oblivious of the fact that this is to regard Chaucer as second rate and the *Troilus* as written in slavish obedience to its sources. A safe principle to follow, it would seem, is that the criticism which most fully harmonizes with the evidence of what the poet has written, and also—in the case of a great genius—which finds the richest artistic implications, is probably the soundest. In their return, in many respects, to older and for the most part simpler views, Mr. Malone's chapters may strike some readers as bedded in the solid rock of common sense. To others they may sometimes appear to miss the full quality of the poet's work as it has been revealed by many recent essays. All this is grist to the mill, however, and fresh proof of the poet's achievement in objectivity, which can succeed in rousing so much dispute. It means there will be many more books on Chaucer. But here in any case we can enjoy the pleasure of reconsidering old ideas and testing old conclusions, and also that of dealing with each problem, as the Preface says, with a "freshness of approach."

HOWARD R. PATCH

Smith College

Two Diderot Studies: Ethics and Esthetics. By LESTER G. CROCKER. Baltimore: The Johns Hopkins Press, 1952. Pp. viii + 127. $2.50. The Johns Hopkins Studies in Romance Literatures and Languages, Extra Volume XXVII.

Diderot témoigna tout au long de sa carrière d'un goût si dominant et si persistant pour les réflexions sur la morale et l'art que ces deux études de M. Crocker ne manqueront pas d'intéresser les fidèles du "philosophe." M. Crocker, qui, lui, est un philosophe au sens moderne du mot, ou, du moins, un historien de la philosophie, aborde résolument son auteur sous l'aspect de l'histoire des idées. Son objet n'est pas Diderot moraliste ni Diderot artiste; il ne s'agit pas dans son livre de morale ni d'art, mais de philosophie éthique et de philosophie esthétique. Ce point de vue assure

à ces deux essais une certaine originalité et aussi, pensons-nous, une certaine étroitesse.

Cherchant dans sa première étude (*A Critique of Diderot's Ethical Philosophy*) à retrouver la courbe philosophique expliquant les idées variables de Diderot sur la morale, M. Crocker accorde aux ouvrages proprement philosophiques de son auteur toute son attention, au détriment de certaines œuvres plus "littéraires" qui auraient pu lui permettre une appréciation quelquefois plus nuancée. L'importance, par exemple, du *Neveu de Rameau,*—même s'il est presque toujours difficile de déceler le sens précis de l'œuvre,—paraîtra sans doute gravement sous-estimée dans une phrase comme celle-ci: "that dialogue is a literary far more than a philosophical effort" (p. 39). Si *le Neveu de Rameau* est, en effet, une œuvre littéraire,—et, pour notre part, nous nous en félicitons,—n'en est-il pas de même de la plupart des ouvrages de Diderot auxquels leur auteur tenait le plus? L'importance accordée ici (pp. 31-35) au *Supplément au Voyage de Bougainville* paraît de même disproportionnée et n'est explicable que parce que c'est un des rares ouvrages de Diderot consacrés exclusivement aux problèmes de morale. Mais, dans ce cas, il en est de même de l'extravagante fantaisie connue sous le titre de *Suite de l'Entretien,* à laquelle on est surpris de ne trouver aucune référence ici. Et surtout il en est de même de romans comme *la Religieuse* ou *Jacques le fataliste,* ce qui fait que, lorsque M. Crocker définit l'attitude formaliste de Diderot envers la morale comme étant "enlightened self-interest" (p. 7),—autrement dit "virtue 'pays off' in happiness" (p. 6),—on ne peut s'empêcher de songer que sœur Suzanne fait exception à la règle. De même lorsque, dans sa conclusion (p. 48), M. Crocker expose comment deux tendances contradictoires de la pensée morale "in Diderot alone . . . lead to a synthesis that has the germ of greater ethical significance than anything written in the eighteenth century, even greater significance, in this writer's opinion, than the formalism of Kant," on est bien obligé de se demander si l'un des messages du *Neveu de Rameau* n'est pas au contraire de nous dire que cette synthèse idéale n'a jamais réellement cristallisé et que Diderot n'a pas finalement renoncé à se laisser simultanément séduire par les deux pôles contraires. Du reste les conditionnels contenus dans les dernières phrases de cette étude semblent bien révéler que M. Crocker n'a pas, lui non plus, ignoré cette possibilité:

> Diderot's greatest failure, in all his work, was that he left this synthesis in an undeveloped form that has concealed its true worth and significance. Had he ended his productive life with that systematic treatise on morals he always longed to write, his stature in the history of philosophy might have been a quite different one. But then, to have written it, he would have had to be a different man (p. 48).

De même l'étude consacrée à la philosophie de l'art (*Subjectivism and Objectivism in Diderot's Esthetics*) aboutit à la conclusion

sévère que: " Although Diderot was not a satisfactory esthetic philosopher, he was an important writer on esthetics " (p. 114). Cette étude, qui nous a paru l'emporter sur la précédente à la fois par son originalité et par sa solidité, aboutit donc comme elle à la conclusion que la philosophie de Diderot, tant en matière de morale qu'en matière d'esthétique, ne constitue pas la partie la plus méritoire de son œuvre. M. Crocker nous convie à assister à la démonstration négative de cette vérité, pensant sans doute que ses prédécesseurs ont suffisamment insisté sur ce qui fait l'importance réelle de l'œuvre de Diderot. Peut-être y a-t-il néanmoins lieu de se demander si les questions ne sont pas à l'origine mal posées par M. Crocker et si, par exemple, il n'aurait pas été plus sage et plus juste de suivre la pente même qui fit rapidement glisser Diderot de la dialectique rigoureuse mais froide de l'article " Du Beau " aux coq-à-l'âne déconcertants mais chaleureux des *Salons*. Si l'article " Du Beau " de Diderot, auquel M. Crocker accorde presque toute son attention, est en effet sans contredit " his most original contribution to esthetic philosophy " (p. 113), cela indique sans doute que l'historien de la philosophie esthétique devra nécessairement s'y intéresser, mais cela ne prouve pas qu'il soit d'un grand secours pour la connaissance de Diderot. Le début de la première étude de M. Crocker montre très clairement comment les réflexions morales absorbent Diderot bien davantage que les réflexions métaphysiques. Mais il ne faut pas oublier que la même chose est vraie des réflexions esthétiques qui ne deviennent réellement captivantes pour Diderot que lorsqu'elles se sont dégagées de leur gangue philosophique. Si l'article " Du Beau " prouve, en effet, que le Diderot de trente-cinq ans raisonnait encore sur l'art de manière spéculative et abstraite, il faudra attendre une bonne quinzaine d'années pour trouver sous sa plume des écrits consacrés aux beaux-arts révélant par leur dynamisme et leur enthousiasme que l'écrivain s'appuie cette fois sur de nombreuses expériences esthétiques réelles. Lorsque M. Crocker reproche (p. 113) à la plupart des critiques et historiens de la littérature de négliger la phase première et spéculative des réflexions esthétiques de Diderot, c'est, nous semble-t-il, parce qu'il s'intéresse plus à la pensée de Diderot qu'à l'œuvre de Diderot, à ses idées qu'à ses attitudes. L'absence quasi totale de référence à la vie privée de l'auteur des *Salons*, le souci constant de pourvoir d'étiquettes modernes les divers points de vue de Diderot, tout cela révèle l'optique particulière de M. Crocker. Peut-être aurait-il convenu d'intervertir simplement le titre et le sous-titre de ce livre.

Cela dit, il nous reste à louer la clarté de l'exposé de M. Crocker; clarté quelquefois trop simplificatrice peut-être, quelquefois aussi interrompue par de trop longues notes complémentaires au bas des pages; mais clarté cependant. Nous tenons aussi à exprimer notre admiration pour l'étendue de connaissances qui permet à M. Crocker d'évaluer le degré d'originalité des diverses idées morales ou esthétiques de Diderot, d'en montrer la source et l'aboutisse-

ment, et qui fait finalement de son livre un ouvrage qui intéressera les historiens de la philosophie et aussi les simples lecteurs de Diderot qui, eux, ne sont quelquefois philosophes qu'à la manière de l'interlocuteur de Jean-François Rameau.

GEORGES MAY

Yale University

Le Théâtre historique en France jusqu'à la Révolution. Par LENNART BREITHOLTZ. Uppsala: A.-B. Lundequistska Bokhandeln, Dec., 1952. Pp. 394.

The title is misleading, for the author limits himself to plays whose plots are derived from medieval or modern history and chiefly to those first acted between 1730 and July 14, 1789. It is true that the first seventy pages treat of French drama before 1730, but they give only a superficial account of the subject and contain both errors and omissions. On p. 10, for instance, Mr. Breitholtz quotes Lanson's *Esquisse,* p. 85 (edition of 1920) to the effect that there were only sixteen historical tragedies between 1552 and 1656, though I have found that this many were first acted in 1635-38 and though Lanson was speaking, not of all historical tragedies, but only of those derived from *modern* history. On pp. 32 and 72 B. states that no new tragedy with an historical subject was played between 1702 and 1723, though seventeen of them were then acted at the Comédie Française, including so well known a play as *Rhadamiste et Zénobie* and even tragedies with fifteenth and sixteenth century subjects, Chateaubrun's *Mahomet II* and Belin's *Mustapha et Zéangir.*[1] B. makes no mention of Thomas Corneille's *Triomphe des dames,* a spectacular play of 1676 that introduces knights and a "combat à la Barriére"[2] long before Voltaire or La Curne de Sainte-Palaye took up the subject of chivalry, which B. would have us believe absent from the stage in the seventeenth century except in three operas by Quinault. Similarly, in his consideration of what *Zaïre* owed to *Othello,* he overlooks what Voltaire may have derived from such French plays as *Bajazet* and *Mahomet II.*

The main part of the work is, however, quite superior to this introductory portion. The author does not attempt to discuss all the plays derived from medieval or modern history. Instead he

[1] Pp. 9 and 13, B. dates *le Cid* 1636 instead of 1637; p. 27, he dates *Pertharite* 1652, a compromise between the date of first performance (1651) and that of publication (1653); p. 12, Mme Deierkauf-Holsboer did not show that Hardy wrote many comedies; she merely discovered the title of one lost play that was probably a comedy; p. 46, it is not correct to say that the editor of the *Mercure* is ridiculed in Boursault's *Mercure galant.*

[2] Cf. les Frères Parfaict, *Histoire du théâtre françois,* XI, 457-90.

refers the reader to Dr. Brenner and emphasizes what he considers essential, dwelling on the plays that made distinct contributions: *Zaïre* and *Adélaïde du Guesclin*,[3] *Tancrède, le Siège de Calais,* and plays that immediately preceded the Revolution. It is unfortunate that he stopped before *Charles IX*, a most important play among those derived from modern history.

He discusses the influence of Shakespeare and Dryden on Voltaire, minimizing, as I have done, the importance of Dryden and arguing against the contentions of Maillet, Fenger, and Russell. He takes up Baculard d'Arnaud's *Coligni*[4] and *Fayel,* the vogue of chivalry and that of Henri IV, and pays some attention to *Gabrielle de Vergy* and to Sedaine's *Maillard ou Paris sauvé.* His range is extensive, for he concerns himself, not only with tragedies, but with *drames,* comedies, operas, and the farces of the *Foire* and the Boulevards. He includes plays given in private or in the provinces as well as those acted in Paris and studies the work of Mercier and Rozoi as well as that of more successful authors. He adds an interesting appendix on costume. In spite of its limitations and the errors I am pointing out,[5] the book is well worth a perusal by any who concern themselves with French drama of the eighteenth century.

H. Carrington Lancaster

---

[3] On p. 119 B. says that in 1734 *Adélaïde* "fit fiasco," but that in 1765 it won "un grand succès." The facts are that in 1734 it was acted eleven times, with the number of paying spectators varying from 403 to 1470, and that in 1765 it was played ten times, the number varying from 580 to 1064.

[4] In considering the question whether this play influenced *Charles IX*, he might have noted that Nathaniel Lee's play on the same subject is nearer to Chénier's than is that of Baculard d'Arnaud.

[5] P. 115, why should Mariane's death on the stage be an imitation of English usage rather than of that found in Racine's *Phèdre*? P. 176, the suggestion that *la Comtesse de Savoie* was a source of *Tancrède* should not be so lightly dismissed. On p. 383 of my *French Tragedy in the Time of Louis XV and Voltaire* I remarked that it had not been previously noted that there was, about the middle of the century, a return "to Sophocles, Euripides, Seneca, and Homer." B. on p. 155 corrected me by calling attention to an article of his, published in 1946. As it was written in Swedish, it had escaped my attention. In return I note that, while he mentions several of my books, he seems to be unacquainted with *Sunset, a History of Parisian Drama in the Last Years of Louis XIV, 1701-1715* (Baltimore, 1945).

Biographies des Troubadours. Edited by JEAN BOUTIÈRE and A. H. SCHUTZ. (Graduate School Monographs, Contributions in Languages and Literature, No. 14, Ohio State University.) Toulouse and Paris, 1950. Pp. xxxii + 451.

Various difficulties stemming from the war and the distance between the collaborators delayed the publication of this important contribution to Provençal studies and are also accountable for certain unavoidable errors in it. Nevertheless the appearance of the volume is very welcome. No comprehensive edition of the *vidas* and *razos* has appeared since the inadequate compilation made by Chabaneau in 1885, and the present editors have been able to use to good purpose the extensive studies of Jeanroy and other scholars as well as the many critical editions of individual troubadours which have been printed since that date. They carefully evaluate all the known manuscripts, select the best basic one for each piece and give variants from the others. They judicially appraise the works of their predecessors from Rochegude to Chabaneau, rejecting their mistakes but adopting their time-tested suggestions. Accordingly this new volume will for the most part replace earlier efforts and will greatly aid scholars in their future researches.

The *vidas* and *razos* relating to a particular poet are grouped together under his name and the poets are conveniently listed in alphabetical order; the notes are valuable and extensive; and two helpful indexes have been included, one to the poems and the other to the proper names mentioned in the texts. No startlingly original conclusions emerge from the book. It has long been obvious that these prose biographical commentaries contain a mixture of truth and fiction and that, although they sometimes reveal precise information regarding geographical details and the birthplaces, families and social conditions of the troubadours, most of the material in them derives from the poems they pretend to interpret and from the imagination of their authors. These authors, as the present editors indicate, were largely amateurs, not professionals; the *vidas* and *razos* written by them provided performers of the troubadour lyrics with stories which would entertain an audience and supposedly tell it something about the songs to be sung: who wrote them and in what circumstances. The pieces are program notes of a sort, designed to heighten the enjoyment of a performance, though, unlike the modern variety, they can make few claims to accuracy. They are valuable today as early examples of Provençal prose and of an interesting literary phenomenon, and also because some of them have supplied later ages with plots for diverting romances.

The short introduction to this edition might have been acceptably

expanded by including in it more of the widely scattered material furnished by the notes, that is, more of a synthesis with suitable documentation than the editors have permitted themselves to give us; the notes, doubtless due to the exigencies of publishing in such difficult circumstances, are not always complete; and the printers' omission of page numbers whenever new captions appear (sometimes as many as five or six successive pages bear no numerals) renders the confrontation of text, notes and indexes irksome. However, a modern edition of the *vidas* and *razos*, employing all the manuscripts and offering a full critical apparatus, has so long been desired and the need has now been so acceptably filled by this volume that one is inclined to forgive its shortcomings and stress only its virtues.

GRACE FRANK

Baltimore

Young La Fontaine. A Study of His Artistic Growth in His Early Poetry and First Fables. By PHILIP A. WADSWORTH. Evanston: Northwestern University Press, 1952. Pp. x + 236.

Mr. Wadsworth has traced the history of La Fontaine's life and works through the year 1668, when his first collection of fables was published. He holds that by this time La Fontaine had, after much experimentation, arrived at his characteristic methods as poet, fabulist, and teller of tales. The book presents a thorough study of La Fontaine's first forty-seven years and of scholarly work devoted to them. His family background is considered, his studies are, and the influence exerted on him by ancient, Italian, and French writers. Mr. W. discusses in detail *Adonis, Le Songe de Vaux, Joconde, Clymène,* the early fables, and works of lesser importance. He concludes (p. 219) that "for both the tales and the fables he worked out and mastered an unprecedented style."

The writer's enthusiasm for his subject seems so genuine that we may pardon the exaggerated estimate he places on a production like *l'Eunuque* (pp. 35, 218). He once reproached me for repetition. I am glad to see that experience has made him realize that it is at times desirable; cf. his references on pp. 6, 26, and 49 to Terence and Ovid as La Fontaine's guides. In any case repetition is better than contradiction, exemplified by his statements on pp. 123 and 218 that La Fontaine is "one of the great letter writers of his century. He is only surpassed by Mme de Sévigny" and "The letters of *Le Voyage en Limousin* are unsurpassed in the epistolary literature of seventeenth-century France."

I add that one should not use "a certain" before so famous a man as Giordano Bruno (p. 146). Nor would I, after reading what Chapelain wrote in the controversy over the *Cid,* call him "a wise

critic" (p. 159). And it seems to me unjust to both La Fontaine and Molière to say (p. 212) that the fables "appealed to the same audience as did Molière's comedies, the diplomats and noblemen and sophisticated women who surrounded Louis XIV at Versailles," unless one adds that in both cases the appreciative audience was by no means limited to such persons. There are, too, a few misprints.[1] On the whole, however, the book gives an instructive account of La Fontaine's poetry, one that ought to persuade students of French literature not to stop, as Mr. W. has obliged himself to do, after the first book of the fables.

H. Carrington Lancaster

Julie or La Nouvelle Héloïse: A Synthesis of Rousseau's Thought (1749-1756). By M. B. Ellis. Toronto: University of Toronto Press, 1949. Pp. xxvii, 209. $3.85.

Professor Ellis insists "that the romance is a virtual dramatization of Rousseau's whole system in the form evolved since the remarkable illumination of Vincennes" and "that *La Nouvelle Héloïse* is characterized by unswerving unity of conception in spite of the varying circumstances under which it was composed." She maintains "that the novel, together with the work of the preceding decade, constitutes a single consistent body of doctrine."

Her book is divided into two parts. Part One is devoted to a study of Rousseau's intellectual and moral ideal, with a view to showing that the novel is a synthesis of his thinking in the decade preceding its composition (chapters on Nature, Morality, the Sin of Society, Virtue, Julie or the State). Part Two treats of the "moral forces active in the realization of the proposed ideal" (chapters on Conscience, Religion, Reason, Liberty, Education and the State).

The "central idea" in Rousseau, affirms Professor Ellis, "is that the nature of man, in its fundamental principle, is 'amour de soi,' conceived in its elementary form as self-preservation." The book is concerned with the study and elucidation of this basic ideal and its implications in the character of Julie. "It is the mainspring of her conduct, motivating her most characteristic actions."

The problem of the unity, or lack of it, in Rousseau's writings

[1] P. 94, line 17, *delete* and; p. 96, line 8, *read* personages; p. 158, five lines from the bottom, *for* que *read* qui; p. 186, line 18, *for* simple *read* simply; p. 222, line 29, *for* Francoix Maucroix's *read* François Maucroix'; p. 225, line 12, *for* Haraszati *read* Haraszti; p. 226, line 5, read *Correspondant;* p. 227, eleven lines from the bottom, *read* Bellessort.

is a most vexatious matter. In the case of *La Nouvelle Héloïse*, how to reconcile the first half of the novel where passion is exalted and the second half where passion stands condemned? The thought of Rousseau, Professor Ellis concludes, "becomes clear if it is understood, that *La Nouvelle Héloïse* presents Julie, and not Saint-Preux, as embodying his ideal. This is emphasized during the course of the novel which bears her name on the title-page. Besides, this interpretation is confirmed by a study of the author's earlier work. Once the significance of Julie and her life is fully grasped, Rousseau's system at the period embraced here is consistent and intelligible and the novel in particular is a coherent artistic creation."

This is a conviction of a new kind. Scholars such as Mornet and Philippe Van Tieghem, to mention only two, have viewed this novel differently. Professor Ellis has an admirable knowledge of the significant findings and interpretations made by Rousseau scholars during the past fifty years and her conclusions concerning the celebrated novel derive from an elaborate and almost microscopic study of one of the very thorny problems in Rousseau scholarship.

PAUL M. SPURLIN

University of Michigan

Handbook of Biolinguistics. Part One—Section A. The Structures and Processes of Expression with General Introduction to Biolinguistics. By CLARENCE L. MEADER and JOHN H. MUYSKENS. Toledo, Ohio: Herbert C. Weller, 1950. Pp. xxi + 330. $10.00.

This *Handbook* consists of the present volume plus two or more to follow. When complete it will deal with phonetics, semantics, and hermeneutics (see below). Part I, phonetics, is in two sections: A. Normal Speech and B. Abnormal Speech. Section A has three subsections: 1. Production of speech sounds, 2. Physics of speech, 3. Reception and understanding. This volume deals only with subsection 1 of section A of part I. Some indication of the nature of the whole projected work is provided in the general introduction (pp. 1-20), Dr. Leon H. Strong's foreword (pp. ix-x), and the publisher's statement (pp. xi-xiii). The last two are noteworthy for their enthusiasm. The foreword begins thus: "Once in a long while there is written a book, of such importance from its general point of view, and philosophical outlook, that ever after, students point to its publication as the date from which their subject merited the term, a science. [This] is such a book." Among

other matters, the publisher mentions, somewhat oddly, that he "contacted for the authors more than fifty established and reputable publishers. None of them, for various reasons, cared to undertake early publication. . . ." Both stress the significance of the work for speech correctionists, and Dr. Strong adds, ". . . the public speaker, the broadcaster and especially the singer may enrich their several capacities in precision entertainment, by working in accord with the principles here laid down." The authors too emphasize speech therapy although it is apparently not their primary concern. It seems likely that speech correctionists are the only ones who will consult this present volume with any sense of satisfaction. Linguists, though they will readily grant there is "a wide, almost untouched field of investigation into the effects of the physico-chemical . . . processes . . . upon . . . phonetic processes" (p. 20), will find little here that bears directly on phonetic processes as they understand them.

How phonetics, semantics, and hermeneutics are to be treated is best indicated perhaps by quoting from the general introduction: "In Phonetics, the motor processes are the center of consideration. The treatment includes both the normal and the pathological phenomena . . . Semantics emphasizes the life processes which center about the sensory reporting system (meaning), with special reference to nutrition, movements and secretions as integrants of the personality. In Hermeneutics we center our attention upon those vital processes which constitute our evaluation . . . of past experience . . ." (p. 20). The introduction is also concerned with general aims and methods of "biolinguistics." The discussion does not lend itself to brief summary, and I shall comment on only two matters, the position of biolinguistics with respect to linguistics, and the point of view of the former.

What is said about the methods and achievements of linguistics is misleading and unnecessary. We are told (p. 3) that the period since 1800 "has been marked by five different phases . . . 1. Comparative Philology, 2. Psychology of Language, 3. Experimental Phonetics, 4. Pathology of Speech, 5. Biolinguistics." Anthropologists are included in phase two (psychology of language) and Sapir, in the only mention of him, is referred to as one of those who "have published phonetic transcriptions and written grammatical comments on out of the way languages . . ." (p. 5). Bloomfield is not mentioned at all, which is surprising in itself, but doubly so in view of the authors' opposition to the mentalistic interpretation of linguistic phenomena. We are told (p. 9) that present-day linguists may be grouped as follows: "(1) The static school, which confuses speech and grammar . . . [presumably high school teachers of English and foreign languages]. (2) Those . . . to whom speech is still largely a group of processes controlled by the mind and obeying laws which are explicable mainly in psychological terms.

This group includes many or perhaps most language teachers of university rank. . . . (3) [A] third group [i. e. the biolinguists, which] looks upon language study . . . as a natural science, and hence regards language as an integrated group of biological processes. . . . This group seeks an explanation of *all* language phenomena in the functional integration of tissue and environment." With all due allowance for the fact that brevity makes for inaccuracy, this is a badly distorted picture of linguistics. The points the authors are trying to make would seem to be these: (1) The achievements of linguistic investigations are not fully satisfactory—no one would disagree. (2) In linguistic investigation the biological approach has been neglected—no one ought to disagree. (3) In speech therapy particularly but in other areas of linguistic concern as well, the biological approach can be more useful than has hitherto been realized—this is what we want to see demonstrated.

There is nothing novel about the biological approach in linguistics. The practical phonetician, to cite the most obvious example, uses it when he describes sounds in terms of tongue position, etc. The usual procedure in linguistics is to limit the investigation, on the one hand to a restricted phase of language, and on the other to the organs and functions which seem most directly related, the latter being often deliberately oversimplified. The biological approach here advocated allows no such limitation or simplification. "Language," we are told (p. 8), "is to be regarded as a dynamic, developing group of processes, manifested in the organism (both of the human being and lower animals) and, indeed, constituting an integrated portion of the organism." Viewed as a functioning of the human organism, language is like other biological processes, such as digestion or walking (p. 9), but also, it is noted (p. 8), "the organism in its turn is an integrated functioning portion of its surroundings, including society as a whole, and takes on ever new forms through its interactions with the changing forms of its developing environment." Therefore (p. 9), "the primary business of the linguist [is] the scientific study of the integration of the processes of the various tissues with each other and with the outside world." The foregoing may explain the opening sentence (p. 1), "The purpose of this handbook is to treat language as an inseparable and integrated part both of life as a whole and of inanimate nature."

Phonetics is, then, as the authors see it, applied physiology (p. 25), and includes the study of tissue and gland activities and nutritional, muscular, and nervous processes. Most of the book is concerned with these activities and processes, and will seem to the linguist pretty remotely connected with phonetics as he views it. Some aspects of phonetics, in his narrower sense, are treated (in chapters 1, 12, 13 and in parts of 5 and 11), but—even when allowing for the difference in point of view—not very satisfactorily.

Much is made (p. 29 and chapters 12 and 13) of the five successive stages through which speech is said to develop: melody, rhythm, accent, vowel, and consonant production. Genetically, i. e. both onto- and phylogenetically, this five-stage development may be true, as the authors believe, but their success in speech therapy should not be cited as proof (p. 29), for speech therapy is often successful in practice where it is not sound in theory. The genetic development, it is insisted (p. 272), should be the basis for classifying speech sounds. The resulting classification is not clear either in Table XIII, indicating the chronological order in which children produce sounds, or in the accompanying discussion. The claim is made (p. 288) that the chronological order corresponds to the degree of specificity required of the speech organs; e. g. [d] and [t] appear late and involve the more specific action of the tongue tip. Furthermore, both relative chronology and specificity correspond to frequency of occurrence (pp. 288 & 291), i. e. "least frequent the tongue-back consonants . . . most frequent the tongue-front" (p. 291). Such claims raise more questions than they answer. Has the phonological difference of various languages been considered? Has phonological change been taken into account? Are the sounds thus ordered (i. e. by chronology, specificity, and frequency) the same?

This last question is pertinent to much of the discussion. It is possible of course to deal with phonetics without mentioning phonemes, as is true here, but it is necessary to indicate what kinds of sound units or segments are being considered and to use a consistent means of identifying them. The formidable apparatus of the volume (107 illustrations, 14 tables, detailed table of contents, glossary, bibliography, subject index, and index of names) does not include a table of phonetic symbols, and those that are used are inconsistent. The reader is often in doubt about the precise sounds under consideration. Whatever the deficiencies of linguists, they have certainly not failed in the last twenty-five years to offer instruction in and insistence upon precision in dealing with sounds. In this and other matters, the authors would do well in the subsequent volumes to have a greater regard for contemporary linguistic work. However ungracious as a concluding comment, it is necessary to note that there are many misprints.

NORMAN E. ELIASON

University of North Carolina

Der indefinite Agens im Altenglischen unter besonderer Berücksichtigung des Wortes MAN (*Swiss Studies in English*, XXV). By JÜRG FRÖHLICH. Berne, Switzerland: A. Francke Ag. Verlag, 1951. Pp. 145. 18 fr.

When we don't know or don't wish to specify who does something, we may say "One would think" or "It is thought." In place of *one*, of course, other pronouns (*you, they, somebody*, etc.) or nouns (*a man*, etc.) may be employed. In OE the passive was similarly used, but in the active the common term was *man*—thus either *þær mon Hygelac sloh* or *þa wæs Fin slægen*. These may be called expressions of indefinite agency. Fröhlich is concerned in general with all expressions of this kind used in OE, but primarily with trying to find out if and how the active and passive constructions are distinguished. He examines three texts: the *Gospels* (a close translation), *Orosius* (a free translation), and *Cnute's Laws*. In the first part of his study he presents the examples of expressions of indefinite agency found in these texts, and in the second part analyzes and compares the way in which the active and passive constructions are used.

In part A the examples are arranged in three main categories, distinguished semantically. The first (15-17) includes examples where *man* is used as a substantive with the general meaning "person, human being," e. g. *ne mæg man nan þing underfon . . . = non potest homo accipere . . .* Expressions synonomous with or closely allied to *man* are noted, e. g. *se man* and *ænig man* (exceptional in this sense), and how they differ from plain *man* is considered. It is pointed out, for example, that in the *Laws se man* always has demonstrative forces. In the other categories the procedure is similar, but the synonomous expressions include the passive constructions as well. What we thus get are the variant forms that might be or are used to express indefinite agency and also their semantic and syntactic differences.

The second category (17-45) includes examples where *man* is used as a particularizing indefinite pronoun with the meaning "someone, a person" in a concrete or individual sense, e. g. *þonne þær biþ man dead*. Various criteria for inferring the sense are listed (and throughout the study where a distinction in sense or use is spoken of Fröhlich takes pains to make clear what the basis of the distinction is). The third category (45-70) includes uses of the indefinite pronoun *man* with the more general meaning "anyone, people, etc." e. g. *seo boc þe man Orosius nemneþ*. Two special subcategories of this sense are also considered. The first includes instances where *man* refers to a definite but unknown person, and the second where *man* refers to an indefinite person indicated in the context. In the second subcategory, instances of *man* are considered

where the sense is indefinite even though the context identifies the reference more specifically. Fröhlich is aware that these categories and subcategories are not rigorously exclusive, i. e. he is not tricked by his own organization. He succeeds very well in distinguishing (detecting and pointing out) semantic and to lesser extent syntactic differences in the *man* locution and similar differences in the variant forms. Part A is thus a lexicographical investigation (the results of which are summarized in pp. 111-5).

Part B is concerned mainly with the question of how or why the active and passive constructions are differentiated—a matter which the lexicographical approach does not reveal. He first considers (117-25) the effect of tense, mood, aspect, etc. The chief findings seem to me the following. In *Orosius* the passive construction is much less frequent than the active, but in the *Gospels* the two are used in about equal number (117). Of verbal properties, aspect is the most significant, for the passive construction is relatively rare when the aspect is not perfective (124). Stylistic factors are then (125-34) considered by taking up instances where the active and passive construction occur in close proximity, and when *man* and indefinite *hie* similarly occur. The rhetorical device of variation seems apparent in a few instances, and other factors, e. g. euphony, are cited, but are not convincing—nor does Fröhlich overstress their importance. Finally (136-9) the effect of the language of the original on that of the translation is examined, the main point being that where the translation is close, as in the *Gospels*, the passive construction is more frequent. Part B is in a sense therefore disappointing, for we do not get any decisive answer to the question of how or why the two main forms of expressing indefinite agency are differentiated. Apparently, since the method is sound and the treatment exhaustive, we must be content with the fact that both indefinite *man* and the indefinite passive were in common use and that usually there is no discernible reason why the one or the other was chosen.

There are a few misprints (especially of *p* for *þ*), the bibliographical citations are inconsistent, the use of the Bosworth-Waring edition of the *Gospels* rather than Skeat's or Bright's is rather odd, and the presentation might well be somewhat more condensed. In the main, however, it is a careful, well planned investigation and closely written.

NORMAN E. ELIASON

University of North Carolina

Secular Lyrics of the XIVth and XVth Centuries. Edited by ROSSELL HOPE ROBBINS, with introduction, notes, and glossary. Oxford: Clarendon Press, 1952. Pp. lviii + 331. $3.50.

The Clarendon Press has resumed with publication of *Secular Lyrics of the XIVth and XVth Centuries* a series commenced in 1924 and continued with volumes in 1932 and 1939. The first three collections, representing the religious lyrics of the entire Middle English period and the secular lyrics of the thirteenth century, were edited by the late Carleton Brown. In the preparation of this volume Robbins has adhered substantially to the plan adopted by his predecessor, and Clarendon has reproduced the format of the earlier collections, though understandably without the same high grade of paper.

This collection contains 212 poems classified in four sections: I. Popular Songs, II. Practical Verse, III. Occasional Verse, and IV. Courtly Love Lyrics; fifty-seven of these have never been printed in any form, and seventeen others only in variants. For those pieces not traditionally labeled, Robbins has invented accurate titles, which, however, are no more likely to be adopted for general use than Brown's in the earlier volumes. The editor has emended and punctuated the texts rather sparingly; at the same time, he seems to have read the manuscripts more fruitfully than most of his predecessors, for numerous obscurities in familiar lyrics have been cleared up. The notes contain references to previous printings of the poems and sporadic explanatory and interpretative comments. The glossary is simple but serviceable.

In selecting the verse for the collection, Robbins honored Brown's definition of a lyric as "any short poem." Notwithstanding the difficulty of defining lyric, brevity is inadmissible even as a working criterion decause not all short Middle English poems are lyrics and not all lyrics are short. Whatever his criteria, Brown included few poems of questionable lyrical quality, whereas Robbins fills the second and third sections of his collection with charms, almanacs, dietaries, tags, book plates, presentation verses, prologues, and various other sorts of verse with slight claim to consideration as lyrics. Perhaps the illustrative value of these rags and tags justifies their inclusion even at the price of an otherwise unwarranted extension of the meaning of lyric. At any rate, the substitution for this matter of a selection of other secular lyrics of the fourteenth and fifteenth centuries would have served no useful purpose, as the best are accessible in respectable editions and the others are of types adequately represented in this collection.

The introduction satisfies a long-felt need for an authoritative account of the major manuscripts containing secular lyrics, a task for which the editor was peculiarly fitted from his experience with

the *Index of Middle English Verse*, undertaken jointly with Brown. Especially welcome are Robbins' general conclusions, which if not unsuspected, have an undeniable relevance in a work of this sort. Briefly, he finds that scholars have overemphasized the variety of metrical forms attempted in the fifteenth century, that the choice of metrical forms was in large measure determined by social distinctions and by subject matter, and that French influence on the secular lyric was not as important after the thirteenth century as sometimes believed. Elsewhere only a very few statements attract unfavorable notice. Doubtless Chaucerians would question whether the lyrics of MS Harley 2253 are "the greatest achievement of all Middle English poetry," and others would explain the preponderance of religious poems in Middle English by reference to other conditions than the religiosity of the period. However, these judgments, which are by no means without support, in no sense vitiate the high achievement of the book. The only regret, if there must be a regret, is that with all his additions Robbins has not much increased the store of really fine lyrics from the fourteenth and fifteenth centuries, and for this failure he cannot be held responsible.

ARTHUR K. MOORE

University of Kentucky

Bedlam on the Jacobean Stage. By ROBERT RENTOUL REED, JR. Cambridge: Harvard University Press, 1952. Pp. vi + 190.

The first two chapters of this volume are concerned with the influence of Bethlehem Hospital and its inmates upon the representation of madness in the early seventeenth century drama. The reader who recalls the clamorous packs of madmen that appear on the Jacobean stage, sometimes in a madhouse setting, begins the book with expectations. He finds an interesting review (based largely on secondary sources) of the history of Bedlam, of its financial difficulties, of its use as a show place for the amusement of the curious, of the treatment of the patients, and of the corrupt practices of those in charge. Unfortunately the early documents have little to say about the specific psychoses of the patients or about their speech and behavior. Mr. Reed consequently finds it difficult to substantiate his belief that, in depicting insanity, the Jacobean playwrights drew from life. He quotes, however, from eighteenth century descriptions of Bedlamites which perhaps are admissible as evidence.

Having disposed of Bedlam itself, the author turns to the influence of psychiatric theory in the Jacobean drama. After expounding certain principles of normal and abnormal psychology which he has found in sixteenth and early seventeenth century treatises

(by Bright, Huarte, Vicary, and Burton), he employs them in interpreting the conduct of a considerable number of dramatic characters who are mentally disordered. Most of these characters (Bedlamites only in a figurative sense) are melancholy persons. Indeed over half of the book is devoted to the melancholia of the early Stuart drama. The final chapter presents, as a culmination, "the refinement of Bedlam" in the plays of John Ford.

The writer's presentation of psychiatric theory would command greater respect if he had consulted a greater number and variety of scientific works of the Renaissance and earlier periods. He seems to be thoroughly conscious of the authoritarian character of Renaissance medicine and psychology and of the fact that they were rooted in the remote past. Yet he does not hesitate to represent opinions of sixteenth century writers as novel or in some degree peculiar to them. If he had read more widely, he would have been more cautious and more accurate.

In dealing with the mentally disordered persons of the drama, Mr. Reed disregards the warnings of various contemporary scholars against seeking too literal a correspondency between formal theory and dramatic characterization (e. g., Hardin Craig, "Shakespeare and Elizabethan Psychology," in *Shakespeare-Studien: Festschrift für Heinrich Mutschmann*, Marburg, 1951, p. 54). One wishes that he were not so thoroughly determined to identify the basic humor of each mentally unbalanced character and to trace in his conduct a pattern of abnormal behavior which the playwright might have found in Bright or Burton.

In reading the chapter on Ford, one wonders whether there is good reason for retracing the steps of those who have already published studies of Ford's melancholy persons. Mr. Reed is even more insistent than his predecessors, to be sure, on the scholarliness and logical consistency of Ford's abnormal psychology: "almost . . . every action and word [of Ford's morbid characters] can be explained by theory" (p. 153). Ford's scientific learning and logical application of theory have already been sufficiently overemphasized.

Mr. Reed's book contains shrewd observations and well founded opinions. He points out, for example, the frequency with which regard for theatrical effect motivates the representation of madness. He clarifies the relationship between the sceptical pessimism of the Jacobeans and their interest in abnormal psychology. He recognizes the moral sobriety and conventionality of John Ford, who has so often been characterized as a fervid rebel against the social mores. If the author had studied the backgrounds more thoroughly and if he had been less eager and more discriminating in tracing the influence of the humor psychology, he might have written the authoritative treatment which his subject deserves.

LAWRENCE BABB

Michigan State College

Carlyle's Unfinished History of German Literature. Edited by HILL SHINE. Lexington: University of Kentucky Press, 1951. Pp. xxvi + 156. $3.

Mr. Shine, whose previous work has done much to elucidate Carlyle's relations to the Saint-Simonians and to Herder, has conferred a further benefit on students of Carlyle by publishing his short unfinished *History of German Literature* in the Yale University Library. The MS was written in 1830 but abandoned before the account of German literature had reached Luther. It thus deals with German medieval literature, largely on the basis of German handbooks of the time. It is avowedly a compilation of no importance to modern scholarship. Only a part is actually unpublished as Carlyle drew on it for his articles on the *Nibelungenlied,* on *Early German Literature* and elsewhere. The introductory reflections on literary history, though partly used in the piece "On History," and the review of Taylor's *Historic Survey of German Poetry,* are not matched elsewhere exactly. As they plead fervently for the importance of literary history as a history of the national mind and for the future role of world literature, they should be known to every student of Carlyle and the history of literary historiography.

Mr. Shine has carried out his editorial labors with great patience. He has supplied a well-informed introduction which describes the state of German studies in Great Britain at that time and sets the MS well in the story of Carlyle's intellectual development. He has transcribed the text diplomatically following the present fashion of reproducing every misspelling, slip of pen or misplaced comma. I cannot see the point of preserving forms such as "evanescencent" or "com-into," but then I am not sufficiently imbued with the scientific spirit of our time. The commentary is elaborate, possibly too elaborate. It goes far beyond mere elucidation and identification of sources. Mr. Shine supplies us even with the dates of Shakespeare, Goethe, Schiller and every other writer mentioned, counts the number of allusions in Carlyle's writings to Scott and Tieck, and informs us of every slightest deviation of Carlyle's transcriptions from the spelling of his German sources. I can discover only one *lacuna* worth mentioning. The passage from Schiller condemning the *Minnesang* which Mr. Shine cannot identify (p. 141), comes from a report by Johann Daniel Falk, first published in *Elysium und Tartarus* (1806). It has been frequently quoted, e. g. in Julius Petersen's collection, *Schillers Persönlichkeit* (Weimar, 1909, III, 195 f.).

RENÉ WELLEK

Yale University

Early Middle English Texts. Edited by BRUCE DICKINS and R. M. WILSON. New York: W. W. Norton & Company, Inc., 1951. Pp. xvi + 335.

The authors state that the book is "planned to bridge the gap between . . . Old English readers and those beginning with the verse and prose of the fourteenth century." The book thus fills a gap left painfully open when, during the war, the publishers of O. F. Emerson's *Middle English Reader* (1905—) decided not to print it again. This is the first English textbook to fill that gap.

Few will quarrel with the editors on the score of their selection of texts. Of the 22 texts—not counting the lyrics—half are from the same sources as Emerson drew upon, though not always the same samples, or, perhaps, partially the same: *The Peterborough Chronicle, Proclamation of Henry III,* Robert of Gloucester's *Chronicle,* Lagamon's *Brut, Havelok the Dane, Floriz and Blauncheflur, The Bestiary, The Ormulum, Ancrene Riwle, A Kentish Homily,* and *Cursor Mundi.* The other eleven are: *A Worcester Fragment, The Song of Lewes, King Horn, The Owl and the Nightingale, The Vox and the Wolf, The Thrush and the Nightingale, The Proverbs of Alured, Vices and Virtues, Seinte Marherete, A Luve-Ron,* and *Jacob and Josep.* Then there are fifteen lyrics, all of them excellent, and one *Interlude.* This is certainly as big and varied a list as any teacher would like to choose from, during the period 1150-1300. The classification is neither chronological nor according to dialect, but after subject matter, a feature more likely to be welcomed than criticised by teachers and students.

The texts, each of them preceded by a generous introduction, are followed by a short chapter, entitled: "Characteristics of Early Middle English." This is the only general introduction to the language, and since it occupies only scant fifteen pages, it obviously cannot go into much detail. It does so to a surprizing extent concerning dialect differences and history of sound changes, but the accidence is covered in three pages only and the syntax is nonexisting.

To compensate for this, there are very minute notes on dialect, inflections, sounds, and orthography for each text, but even here there are no notes on syntax specifically. Apart from these specific linguistic notes (similar to those of Hall, Mossé, and others) there are very substantial notes on realia, historical and topographical references and literary matters, the usual paraphernalia of any good English textbook.

Finally, there is a glossary with catchwords in a beautifully heavy type, that feature alone of great advantage. The authors have apparently put a good deal of work into this glossary. How

accurate it is, a use of the textbook will show, and faults could easily be removed in succeeding printings. In sampling it, I have found no errors.

The authors wisely refrain from "emending" their texts for the benefit of the students, neither do they help the students by marking vowels long in the glossary. Though they will have all scholars' approval, it must be admitted that beginners would be considerably helped by marking the length of vowels in the glossary. I have not checked their texts for accuracy, but assume that they do not fail in that respect.

As a textbook to replace Emerson's *Reader*, this book has two main drawbacks: it does not cover the fourteenth century, and its grammatical introduction is not nearly as full as Emerson's was in his time. But to compensate: the special linguistic notes on each text are much fuller in the present volume.

The book which actually comes nearest to replace Emerson's textbook, and is, besides, a better book now than Emerson's was in his day, is Fernand Mossé's French Handbook of Middle English. Like Emerson, Mossé covers the period 1150-1400; he has all the good features of this present textbook (though his glossary *may* not be as good) and a fine introductory grammar: phonology, accidence, and syntax, the only Middle English syntax that I know of. He also has valuable dialectal maps lacking in the present textbook, and MS facsimiles like the present textbook. Mossé's *Handbook* is now available in an English translation, published by the Johns Hopkins Press.

STEFÁN EINARSSON

Johns Hopkins University

American Scandinavian Studies. By ADOLPH BURNETT BENSON. Selected and edited with a bibliography by MARSHALL W. S. SWAN. The American-Scandinavian Foundation, New York, 1952. Pp. xiv + 381.

It was eminently fitting that the American-Scandinavian Foundation should want to gather into its barn the sheafs of Scandinavian-Americana, which Professor Adolph B. Benson of Yale has been scattering over the fields of learning during a long and fruitful lifetime.

Let it first be stated that in addition to selecting the articles and compiling the bibliography Mr. Swan has written a charming sketch of Benson's life to head the collection.

The fifty-two articles have a very wide range, though most of them deal with Swedish-Americans, their culture, language, history

and influence in America. The first article is a long survey of the cultural relations between Sweden and America, the last a summing up of the Swedish American heritage. There is one article on the Swedish language in colonial America, one on the Scandinavian collection in Yale University Library, and one on Scandinavian studies in the U. S. A., a valuable survey. A few deal with Swedish plays on American scenes, headed by a spurious *Gustav Vasa*, which was supposed to have been the earliest play acted in America! One article tells how mad New England witch hunters rejoiced when they found justification for their massacres in similar witch hunt stories from pious Sweedland.

Then one after another of the American poets and writers are passed in review to show the extent of their familiarity with Scandinavia, some great like Thoreau, Whitman, Poe, and Mark Twain, some not so great like Freneau, Barlow, Dunlap, Alsop, Paulding, Percival, Houghton, and Crawford.

Bayard Taylor is a borderline case between a poet and a scholar, but Henry Wheaton belongs rather in the latter category. Both are sympathetically treated by Benson.

Two Swedish writers loom so large that articles are devoted to their influence on America: the great naturalist Linneus, and the not so great, but enormously popular novelist Fredrika Bremer, who because of her popularity gets two articles devoted to her.

One Swedish book, *Frithjof's Saga* by Tegnér, has been commonly thought to be much more popular than it actually was in the English speaking world. It has been commonly claimed to exist in more than twenty translations, but Benson shows that there were only fifteen.

Benson has been a pioneer in the study of Scandinavian, notably Swedish influence on America. He has treated the period from the beginning of the Swedish settlements over 300 years ago to the modern period of the seventies and onwards. His studies form the background to the influence of the great modern writers like Lagerlöf and Strindberg. His work has been a labor of love and he can now rest on his laurels with the pleasant assurance that *verkið lofar meistarann.*

STEFÁN EINARSSON

Johns Hopkins University

Middle English Occupational Terms. By BERTIL THURESSON. Lund Studies in English, XIX. Lund: C. W. K. Gleerup; Copenhagen: Ejnar Munksgaard, 1950. Pp. 285. Sw. cr. 14.

The personal names found in such medieval documents as the Subsidy Rolls and the Assize Rolls, as Sir Allen Mawer pointed

out more than twenty years ago, are one of the richest unworked mines in English lexicography, and this dissertation is continuing evidence that Sir Allen's words have not been unheeded, especially in Sweden. For of the approximately 850 "occupational terms" covered in Dr. Thuresson's volume (most of them surnames), 271 are not recorded in the *NED*. And of those included there, 387 are here given with a date earlier than that of the first quotation in the dictionary—118 more than two centuries earlier. It is obvious, then, that this study will be of value to those at Oxford assembling material for possible revision of the *NED* and to those at Ann Arbor engaged in the compilation of a Middle English dictionary.

The first thirty pages of this book are given over to an extensive bibliography, a list of abbreviations, and an introduction. Then comes the heart of the work, more than two hundred pages, in which Middle English occupational terms (chiefly from fourteen counties and for the most part from the thirteenth and fourteenth centuries) are listed. The following example will make clear Dr. Thuresson's method.

Waterman: 1279. *NED*: ?a1400.

Y: Ric. Hemyngburgh, waterman 1484 Free Y 208.—*Sf*: Joh. (Jord., Phil.) Waterman 1327 SR 64 (73, 99).—*Sx*: Will. Waterman 1327 SR 183, Alan Waterman 1392 LCtVF 114.—*So*: Joh. Waterman 1327 SR 153, Will. Waterman 1333 *SR* 33.—*Oxf.* Ad. le Waterman 1279 2. RH 809, Joh. le Waterman 1313 *SR* 3.

OE *wæter* 'water' + *mann.*—*A seaman, mariner* (*NED*: ?a1400); *a man working on a boat or among boats, esp. a boatman who plies for hire on a river* (*NED*: 1458). The signif. '*water-carrier*' (*NED*: 1705) is perhaps also possible.

The concluding pages are devoted to a brief statement of lexicographical results, a forty-page section on the phonology of the terms, notes on their geographical distribution, a list of the second elements of compounds, and a word-index that is particularly useful since the entries in the body of the work are arranged, not alphabetically, but in fourteen groups "according to their signification."

The industry and care that mark this dissertation are not wasted. Students of English surnames, of the English language, of Middle English literature, social and economic historians—all these and others will be unable to work through this book without adding to their knowledge.

HENRY BOSLEY WOOLF

Louisiana State University

Geoffrey Chaucer, The Canterbury Tales. Translated into Modern English. By NEVILL COGHILL. Penguin Books, Inc.: 3300 Clipper Mill Road, Baltimore, Maryland; and D. C. Heath and Company. Pp. 528. American Edition, 1952.

In recent years there has been a flurry of translations of Chaucer, a good thing if it will lead the general reader to investigate the poet in one version or another of the *Canterbury Tales* or the *Troilus*. In some of our distinguished institutions of learning, however, there has been a tendency of late to avoid linguistic training, and I am afraid that these books will be used by students who should be enjoying the original in Middle English. This is an important point in the appreciation of literary quality; after all, it takes hardly a month to know something of Chaucer's language, and English was never more beautiful than in the rhythmic delicacy of fourteenth-century verse. In any translation there has to be a loss of punch, of vigorous accent, and of the perfect word; there are bound to be a few mistakes (like "vein" as the equivalent of "vein," p. 25; "told a story," p. 44; "elvish in his countenance," p. 200); and one cannot escape padding once in a while. Miraculously good as the present rendering often is, Mr. Coghill cannot fail to show these faults from time to time. Consider for a moment the following lines in comparison with the original and what I mean may be clear:

> **And I was young, ah, ragery's the word (p. 294).**
> **This very day I feel a pleasure start,**
> **Yes, I can feel it tickling at the root (p. 295).**
> **Arch-wives, stand up, defend your board and bed! (p. 379).**
> **"You have some glimpses, but no perfect sight" (p. 411).**
> **That Gawain, ever courteous, ever bland,**
> **Though he were come again from fairyland (p. 415).**

Can we really hear the Wife of Bath in the first three lines, or is someone (who deeply appreciates the original) acting her part or assuming her posture? When the Clerk and May and the Squire speak, have they the old malice or the old romance or are they turned slightly academic? I do not wish to seem wholly ungrateful after Mr. Coghill's arduous toil and his devilishly clever production. I am not attacking him but rather the literary enthusiasts of our time and their effect on our college requirements. By the way, though, anyone can attack him who wants to for some of the ideas in his introduction, such as: "The elegance of French poetry and its thrilling doctrines of *Amour Courtois* seem to have gone to" Chaucer's "impressionable, amorous and poetical heart" (p. 10). Or again: The *Troilus* "appears to have given some offense to Queen Anne of Bohemia . . ." (p. 14).

Smith College HOWARD R. PATCH

British and American English since 1900. By ERIC PARTRIDGE and JOHN W. CLARK. New York: Philosophical Library, 1951. Pp. 341. $4.75.

Eric Partridge's contribution to the present volume ostensibly deals with the development of British English in the twentieth century, but actually it seldom bothers to do anything of the sort. What Mr. Partridge has written is interesting enough, if somewhat opinionated. Although his main concern seems to be with style—not with language, it should be noted—he does not hesitate to include pages-long digressions on government, morality, social behavior, and the present state of the essay. Few learned readers are likely to accept some of his most firmly rooted notions about language, e. g., that regional and national varieties of pronunciation are attributable to the vagaries of climate (pp. 2, 65, 66, 85, 88). The British section of the book also contains chapters on Dominions English by various writers, but these are so brief as to be practically negligible.

The latter part of the volume is given over to Professor Clark, who deals with American English. Clark's material is in the main so interesting and so relevant that one wishes it were more accurate. Nevertheless, he has some very good things to say, and he says them well: for instance, his analyses of neologisms (pp. 217 ff.), of the effects of widespread partial literacy on language (p. 210), and of journalese (pp. 230 ff.). Chapter Five, though largely irrelevant, is a devastating treatment of Education—the capital *E* variety—which deserves to be widely read. It is a pity, however, that Clark did not end this chapter on p. 303, for what he subsequently says about the "New Grammar Boys," as he is pleased to call objective students of language, is a gross misrepresentation of the point of view of linguists, who object not so much to prescriptivism per se in the instruction of the intellectually and socially "underprivileged" as to those hoary handbook prescriptions which have no basis in actual cultivated usage. In his closing chapter, Clark offers (pp. 326-327) what is for all I know a new and certainly a highly amusing theory to account for American pronunciation: he believes that the necessity for shouting across the great open spaces of our country in the early days is responsible for a number of characteristic features of American speech. This theory, I am happy to report, is set forth "with due diffidence."

THOMAS PYLES

University of Florida

BRIEF MENTION

Piers Plowman and the Pursuit of Poetry. By A. H. SMITH. An Inaugural Lecture: Delivered at University College London, 23 February 1950. London: H. K. Lewis & Co., Ltd., [1951]. Pp. 24. This charming lecture succeeds in accomplishing many purposes at once with an ease which may seem baffling to anyone who has undertaken a similar task. It gives us something of the tradition of the Quain Professorship at London, with a rebuke for the method by which the University once lost "the services of one whose academic attainments were unimpeachable, but who failed in the tests of political and religious prejudice" (p. 24). It pays a gracious compliment to R. W. Chambers as a scholar and also as a man who "expected in all men the recognition of certain moral values which remain the basis of all our varieties of religion and transcend any political faith" (p. 5), although here, parenthetically, we may question whether Mr. Chambers would have accepted any such positivistic view of morality. The lecture indicates "some of the more permanent elements in our purpose in the study of literature" and proposes "to illustrate the pitfalls which constantly beset us in our scholarship" (p. 5); and thus it may suggest for us something of a future policy in the course of study at London. This will include obviously the "historical approach" and the "appraisal" of the "poet's endeavour" (p. 17). In the first of these the work at London has long been distinguished, as one may observe in the details of the controversy over *Piers Plowman*, where, however, (considering the views of scholars like Furnivall, Bradley, Knott, Moore, and Dr. Day, and others not here listed) it seems hardly fair to say that Manly's theory was developed "on quite subjective grounds" (p. 14). The matter of literary appraisal, on the other hand, has also received due attention at the University, and literary criticism of the highest order has appeared in the writings of various members of the faculty. For the Middle Ages Mr. Chambers himself and of course W. P. Ker have thus enriched literary history, and now we have the imaginative and artistic understanding of men both scholars and critics like Professor A. H. Smith and Dr. G. K. Kane.

HOWARD R. PATCH

Smith College

An Index of Names in Pearl, Purity, Patience, and Gawain. By COOLIDGE OTIS CHAPMAN. Ithaca: Cornell University Press, 1951. Pp. ix + 66. $2.00. Every reader of the four poems traditionally attributed to the *Pearl*-poet is well aware of the fact that there is a considerable number of proper names to be found in these works. It is the purpose of Professor Chapman's book (Vol. XXXVIII of the *Cornell Studies in English*) not only to record those names but also to provide the minimum relevant biographical and geographical information. We have here all the proper names actually employed and also the many epithets for persons and places mentioned but not specifically named, as, for example, Gawain's guide: *his schalk, þat oþer man,* et cetera. The following may serve to illustrate the author's method. *God,* the name of the Deity, is to be found 110 times in the works of the *Pearl*-poet; the line reference for each of these occurrences is given. However, we also learn that *God* is to be found 13 times in combination with a modifier: *maynful Gode, Gode swete,* et cetera. Further, there are 99 instances of such terms as *Creator, Hevenkyng, Mayster, Prynce,* and so on as designations for *God.* Finally, the 65 periphrases occurring in the four poems are given—such expressions as *þat Syre upon throne, þe Worcher of þis worlde, he þat eres alle made.* The listing of *Bercilak de Hautdesert* reveals another way in which the index may prove convenient, since it gives his own proper person plus those under enchantment as the Green Knight. Moreover, that fascinating lady so essential to the plot, Bercilak's wife, though unnamed is nevertheless listed under the various labels by which she is mentioned: *þe lady, þat hende, þat swete, þat lufsum under lyne,* et cetera. Though possibly not one of the most exciting contributions to medieval English studies, Chapman's *Index* is none the less a very convenient tool for the various uses to which such a compilation may be put. It does for the *Pearl*-poet what Toynbee's *Dictionary of Proper Names* accomplishes for Dante.

THOMAS A. KIRBY

Louisiana State University

An Old-English Anthology: Translations of Old-English Prose and Verse. By F. P. MAGOUN, JR. and J. A. WALKER. Dubuque, Iowa: Wm. C. Brown Co., 1950. Pp. x + 108. $2.50. Professors Magoun and Walker have translated the prose and poetry in the Bright-Hulbert *Anglo-Saxon Reader* and the four poems in Appedix IV of Klaeber's *Beowulf.* Since these selections (the OHG *Hildebrand* of course excepted) represent very well the range and variety of Old English writings, the translation could serve as an anthology for the general reader though it is not well adapted to this

purpose. It is primarily for beginning students in Old English, for whom, according to the preface, "these translations are intended as a substitute of sorts for the graded readings commonly used in instruction in ancient and modern languages." Actually it provides them with a pony, which, properly used, can be a valuable learning or teaching device. The "translations attempt to account for all or almost all words in the original texts and have been made as literal as possible within the limits of idiomatic English," and the page numbers of Bright-Hulbert and Klaeber are inserted to make comparison easy. I have made no attempt to check the accuracy of the translation, which I think can be safely assumed in the work of scholars like these. Explanatory comments, bibliographical references, and other kinds of useful information are included in the headnotes to each selection and parenthetically in the text. Some of the material duplicates that in Bright-Hulbert and some is presented with needless repetition (e. g. a single reference to the Heusinkveld-Bashe bibliography would suffice). Most of it, however, is useful information which supplements and up-dates that in Klaeber and especially Bright-Hulbert. Where the latter is used as a text, many teachers and students will find the Magoun-Walker anthology helpful.

NORMAN E. ELIASON

University of North Carolina

CORRESPONDENCE

BALZAC AND FLAUBERT AGAIN. In *RR* XLII, 198-204 Mr. B. F. Bart compares two passages, one from Balzac's *Illusions perdues* (*Oeuvres complètes* VII, 167) and one from Flaubert's *Madame Bovary* (I[t] part, ch. VI), similar in subject matter ("romantic dreams in which a young woman, in flights of fancy, identifies herself with other ages,[1] other people"), in order to extract from this comparison the essence of the two writers, which is according to our critic: "energy versus art." To judge from certain passages of his article, Mr. Bart appears to believe that Flaubert (toward whom he has a slightly disparaging attitude) has subjected to his own principles of artistic form (of artistic prose) the raw material suggested by Balzac and

[1] This is not quite exact for Mme de Bargeton in *Illusions perdues* who identifies herself rather with contemporaries or near contemporaries (Rousseau's still important influence making him a near contemporary for the generation of the 1820's). The list of writers read in her salon which Balzac offers on p. 162 confirms my statement ("les vieilles aussi bien que les jeunes illustrations, les libéraux comme les réalistes"). Emma Rouault, on the contrary, reads "history" and identifies herself with heroines of the past.

in so doing has "lost" the energy, the dynamism, the life quality of his predecessor, with the result that "the subject disappeared into the form . . . never to reappear again."

Surely no one would deny either the energetic style of Balzac (who incidentally was concerned his whole life with the problems of the conservation and transformation of energy) or Flaubert's obsession with problems of form (which makes of him, in contrast to Balzac, a follower rather of the Goethean than of the Rabelaisian tradition). But the particular two passages chosen by Mr. Bart for comparison do not necessarily suggest the distinction "energy versus art"; and if he has failed to sense the true nature of the contrast between the two passages, it is rather because of his misunderstanding of Flaubert's purpose—a misunderstanding of the *contentual* aspect of *Madame Bovary*. For however much Flaubert may have longed to write "un livre sur rien" in which subject matter would be negligible and style all-important (letter of 1852), surely *Madame Bovary* is not this ideal book. Because Flaubert happens to have spoken in his letters more of artistic form than of content, it is not said that he has neglected content in his novel. In this connection I wonder if the sentence quoted by Mr. Bart from a letter of 1852 which by its very wording testifies to its close connection and contemporaneity with chapter 1/6 of *Bovary*:

> Voilà deux jours que je tâche d'entrer dans des *rêves de jeune fille* et que je navigue pour cela dans les océans laiteux de la littérature à castels, troubadours à togues de velours à plumes blanches.

does not have a more important meaning than that which Mr. Bart assumes (that of betraying Flaubert's "distaste for Emma" which supposedly prevents him from "living her character" and from depicting her vividly). Instead of this negative approach I suggest a positive interpretation: it is a testimony to Flaubert's great concern with *content*, in this case with the *intellectual structure* and the *genesis* of romantic dreams indulged in by such a girl as Emma Rouault. And this genesis Flaubert presents clearly (in the letter as well as in our chapter) as a purely literary one, inspired not by outward nature or by an inner world of phantasy, but by *books*. In order to learn about the origin of romantic dreams Flaubert immediately and instinctively turns to books—this is his anti-romantic answer to the romantic question: *à quoi rêvent les jeunes filles?*

Our ch. VI will be entirely devoted to the influence of books upon Emma's imagination. In ch. V we had learned that she had not found in her marriage with Charles the happiness which seemed to be promised her by the words hovering in her mind (*félicité, passion, ivresse*) "qui lui avaient paru si beaux dans les livres." And ch. VI begins with the words "Elle avait lu *Paul et Virginie* et elle avait rêvé . . ."—dreams are with her the consequence of readings. The chapter deals then with her first readings at the convent, readings which encouraged in her not a religious, but a pseudo-poetic sensuous development. Flaubert here offers us in detail (obviously as a result of his own bibliographical studies, his "navigation dans les océans laiteux" of the second-rate literature "pour jeunes filles"), in a manner reminiscent of Cervantes in his "Don Quijote," the

exact répertoire of the literary works (with occasional references to the arts of music and painting) which had fed the imagination of young Emma and lists the various items according to chronology: at the age of thirteen religious literature (*Le génie du christianisme*, etc.); at fifteen romances of chivalry smuggled into the convent by a seamstress of *ci-devant* ancestry, then ("plus tard") pseudo-historical literature (Sir Walter Scott, etc.—this is the passage lifted out of context by Mr. Bart), romantic songs, and illustrated keepsake poetry, again brought to the convent secretly by her fellow-mates; then, after the death of her mother, the seraphic poetry of Lamartine—at the time, that is, when her imagination had already produced such flowers of rhetoric as (in a letter to her father about this death) "qu'on l'ensevelît plus tard dans le même tombeau." Toward the end of the chapter Flaubert himself emphasizes the purpose of this chapter by pointing out the noxious effect of Emma's greedy cultivation of the different arts:

> Cet esprit positif au milieu de ses enthousiasmes, qui avait tant aimé l'église pour ses fleurs, la musique pour les paroles des romances, et la littérature pour ses excitations passionnelles, s'insurgeait devant les mystères de la religion.

Cet esprit positif . . . It is indeed the intellectual pattern of Emma's dreams that Flaubert stresses. Emma's absorption in literature was far from disinterested; the novelist had earlier in the chapter prepared us for the term "positif":

> Il fallait qu'elle pût retirer des choses *une sorte de profit personnel*, et elle rejetait comme inutile tout ce qui ne contribuait pas à la consommation de son cœur—*étant de tempérament plus sentimental qu'artistique* . . .

The chapter then describes the reactions of an *esprit positif* (endowed, it is true, with an extraordinary delicacy of the physical senses) to books which will fill her memory with romantic pictures without weakening her sentimental egotism. This will be henceforth the basic structure of Emma's mind—and the source of her tragedy. In the "flashback" to Emma's youth Flaubert is concerned with the *bovarysme* of Madame Bovary of which "the danger of the book" is as integral a part as were the romances of chivalry for Don Quijote: it is therefore that the books are in the foreground in our chapter VI.

Quite different is the purpose of the author of "Illusions perdues," who, in the passage commented upon by Mr. Bart, is describing the spectacle offered by the 36 years old Naïs de Bargeton *née* Nègrepelisse whose education had been described earlier by the novelist (an education by a worldly-wise, learned *abbé* which, given the limited provincial milieu of Angoulême in which it was her lot to live, could only make her dissatisfied and arrogant). Now the description of an *impression* made by an individual on her acquaintance is necessarily one conceived from outside, from the point of view of one who may be surprised by certain odd features of this character without understanding it from within and who, if he is a "perspicace observateur" such as Balzac, may suggest explanations of his own, explanations derived from his general experience which he may wish to see confirmed by the person he is observing. This is exactly what is

happening in the case of the character of Mme de Bargeton, whose story is inserted in the series of the "Scènes de la vie de province" and whom Balzac sees as an example of the narrowing and frustrating effect which the French *province* must have on a person of originally remarkable gifts. Balzac, preoccupied as he is by the problem of the "mute, inglorious Miltons," writes: "Ainsi périssent des hommes nés grands, des femmes qui, redressées par les enseignements du monde et formées par des esprits supérieurs, eussent été charmantes." Mme de Bargeton at 36 is "une folle dont la folie était sans danger" and the first descriptions of that provincial Sappho or Corinne are presented critically against the background of *society*:

> Madame de Bargeton prenait la lyre à propos d'une bagatelle. . . . Elle avait le défaut d'employer de ces immenses phrases bardées de mots emphatiques. . . . Elle prodiguait démesurément des superlatifs. . . . Dès cette époque, elle commençait à tout *typiser, individualiser, synthétiser, dramatiser, supérioriser, analyser, poétiser, prosaïser, colossifier, angéliser, néologiser* et *tragiquer*.

At this point Balzac interpolates an apology for his own style rendered necessary by such a character: "car il faut violer pour un moment la langue, afin de peindre des travers nouveaux que partagent quelques femmes." Balzac's procedure of piling gaily in Rabelaisian fashion neologism upon neologism (instead of stating factually that his character was given to such verbal invention) is obviously intended to conjure up before us the figure of a person who speaks long and loud, whose voice we are supposed to hear (here we have the vivacity of which Mr. Bart speaks as if it were an almost automatic procedure of Balzac—when in reality we have to do with a particular function of that linguistic verve, that of presenting a character as a public spectacle against the background of a salon, surrounded by listeners). And in the following passage, introduced by the words "Son esprit s'enflammait d'ailleurs comme son langage," the passage singled out by Mr. Bart, Balzac, while supposedly characterizing only the workings of Naïs' mind, manages nonetheless the impression that she is still speaking:

> Le dithyrambe était dans son cœur et *sur ses lèvres*. Elle palpitait, elle se pâmait, elle *s'enthousiasmait* pour tout événement. . . . Pour elle, tout était *sublime, extraordinaire, étrange* [. . . a Rabelaisian sequel of enthusiastic words follows] . . . Elle *enviait*. . . . Il lui *prenait envie*. . . .

—through all words italicized by me we are supposed to hear the voice of Naïs, in one case, involving *style indirect libre*, we have even a direct echo of her speech: "c'était là *une grande, une noble destinée*!" (with "grand" and "noble" joining the sequel of extatic epithets "sublime, extraordinaire, divin . . ."). Obviously, the adequate description of such an extraordinarily vibrant person must give an impression of vitality, dynamism and energy.[3]

---

[3] It is of course not to be denied that the famous author of the *Contes drôlatiques* was extremely "vivipare" and no mean disciple of Rabelais's verbal inventiveness. I would point out only that here Balzac's linguistic and descriptive vivacity is exactly proportionate to his subject matter.

We recognize now the incommensurability of the two passages chosen by Mr. Bart: Balzac describes the behavior of an over-enthusiastic, voluble extrovert as it must strike any onlooker; with Flaubert, whose heroine is the somnolent taciturn girl Emma, we have to do with an analysis of inner evolution. Balzac shows the modes of expression favored by a full-grown temperament which has developed certain *travers d'esprit*; Flaubert describes a *forma mentis*, predetermined by a temperament, it is true, but finally shaped in the period of adolescence by books.[3] Mme de Bargeton is all expanding action, words, gestures, histrionics; Emma, at this point of her development, is all (inner) reaction to the theatricals of second-rate romantic literature which happens to come her way. It is obvious that the *description* of the behavior of an expansive nature in search of pretexts for facile emotion will call for a dramatically immediate, "energetic" prose style while the *analysis* of a more secretive, but essentially warped nature during its formative period will require as more suited to it a style subdued in its nuances and subordinated to the emphasis of ironical contrasts.

It is this contrast (and not only the undeniably greater concern of Flaubert with problems of style) which is the reason that accounts for so many of the stylistic divergences between the two passages pointed out by Mr. Bart. In the Balzac passage the "Rabelaisian" sequel of exaggerated terms ("Pour elle tout était sublime . . . ," the anaphoric repetition of the pronoun *elle* which creates an atmosphere of ubiquity, restlessness and nervousness: "Elle usait sa vie. . . . Elle concevait. . . . Elle enviait . . ."), the insistent repetition of the stem of *envier* ("Elle enviait. . . . Il lui prenait envie . . .") as well as the use of the *style indirect libre* ("c'était là une grande, une noble destinée!")—these are devices fitting the description (by stylistic imitation) of the particular extrovert who is Mme de Bargeton—they would be out of place in the passage on Emma Rouault, who is given no words and no gestures, who in this chapter is indeed only a secondary character. It is the stimuli to which she reacts that Flaubert has made central: the "romantic" literature of her age. Emma's introduction to this literature is presented by Flaubert as somehow maneuvered, as a result of the activity of the aristocratic seamstress, the go-between (a modern Trotaconventos!) as it were, who purveys to the inmates of the convent the already outmoded literature of the outside world. In the single sentence preceding the passage singled out by Mr. Bart and describing the contents of the books smuggled to Emma we find already the formula which sums up the type of literary nourishment which will be absorbed henceforth by Emma:

Ce n'étaient qu'*amours, amants, amantes*, dames persécutées s'évanouissant *dans les pavillons* solitaires, postillons qu'on tue *à tous les relais*, chevaux qu'on crève à *toutes les pages*, forêts sombres, troubles du cœur,

---

[3] Indeed "the danger of the book" is not Balzac's subject. If Lord Byron and J.-J. Rousseau are adored by his heroines it is as "existences poétiques et dramatiques," on one level with the victims of the pacha of Janina, Lady Esther Stanhope, Napoleon, Mohammet-Ali.

serments, sanglots, larmes et baisers, nacelles au clair de la lune, rossignols dans les bosquets, *messieurs* braves comme des lions, doux comme des agneaux, vertueux *comme on ne l'est pas, toujours* bien mis *et qui* pleurent *comme des urnes.*[4]

(At this point I may ask whether this—Rabelaisian or rather Cervantine? —enumeration of literary stock properties is not as 'hyperrealistic' or 'energetic' as Balzac's description of his heroine).[5]

And now to the passage analyzed and indeed highly praised (but only for its beautiful style!) by Mr. Bart: In the lines beginning "Elle aurait voulu vivre dans quelque vieux manoir" our critic objects to the shift of attention from Emma to "the châtelaines" who "are allowed to crowd Emma off stage." In the original version Flaubert began with a more detailed description of a château (not a manor) with its drawbridges, lake and woods, then to return to Emma with the word "Elle enviait la vie des châtelaines." Flaubert's only possible reasons for the revision, according to Mr. Bart, were dictated by formal consideration (*elle* in the first draft followed a previous *elle* and *enviait la vie* was "uneuphonious"). To any unbiassed reader it should be clear, first that Flaubert has put into sharpest relief the objective vision that takes shape in Emma's mind, and secondly that even so she is not crowded off the stage since the stage is precisely Emma's own mind which has been invaded by the world of Sir Walter Scott. Her self-identification with a châtelaine who waits for the white-plumed knight on the black horse to come to her is simply taken for granted.

Again, in Flaubert's lines "Elle eut dans ce temps-là le culte de Marie Stuart, et des vénérations enthousiastes à l'endroit des femmes illustres ou infortunées," Mr. Bart thinks that the phrase *avoir un culte* has far less impact than the more "vital" verb *adorer* used by Balzac ("Elle adorait

[4] This is one of the characteristic "unmasking" sentences of Flaubert, who sees through the façade of all conventions. Without the slightest trace of "impassibilité" he betrays to us here his genuine aversion against the literature accepted in the "cabinets de lecture." He uses different well-calculated devices: the tendencious grouping of heterogeneous elements ("Des messieurs bien mis et qui pleurent . . ."), the principle of multiplication illustrated through the whole passage which produces in us the comical effect of automatism (ladies faint "in the bowers," horses are killed "on *every* page," "gentlemen *always* well-dressed and weeping") and the rhythm of the whole sentence which comes to its end with an "apotheosis of stupidity" ("... et qui pleurent comme des urnes"). As concerns the last effect, compare in the same chapter the sentence beginning with a prosopopoeia full of pathos: "Et vous y étiez aussi, sultans à longues pipes . . ." and which, after an enumeration of tigers, lions, minarets, Roman ruins etc., ends with "des cygnes qui nagent"—a long, sentimental sigh which mocks the tender reverie. Balzac in turn has nothing to unmask because he begins by defining (and even explaining sociologically) the *travers* he describes in his character.

[5] And is Emma's reaction to those books not graphically depicted by the sentence: "Emma se *graissait donc les mains* à cette poussière des vieux cabinets de lecture"? A clear sign that Flaubert's "dislike for Emma" has not blunted his stylistic vividness. Indeed hatred is as productive of artistic creation as is love. Every artist cherishes a "bête noire," said Valéry.

lord Byron, Jean-Jacques Rousseau . . .”). However, the phrase decried by Mr. Bart is deliberately ironical (notice the parodistic plural: ‘des vénérations’) and its suggestion of passivity (*avoir un culte* is clearly a passive construction; cf. *avoir une hésitation* vs. *hésiter*) is eminently fitting for a description of Emma’s basically receptive, passive nature.

Returning to his objection against the châtelaines who are allowed to crowd Emma off the stage, Mr. Bart finds that in the sentence beginning “Jeanne d’Arc, Héloïse, Agnès Sorel, la belle Ferronnière et Clémence Isaure” Flaubert neglects “the core of the matter, Emma. The focus, as with the châtelaines, will be upon the figures, not upon the girl reacting to them.” In reality, Flaubert was here concerned with what one would call in German the *Geschichtsbild* of Emma, the objective configuration in which world history appears to her mind (and which is more poetic than historical, indeed, strangely reminiscent of Villon’s two ballades of the “dames” and “seigneurs du temps jadis”). Mr. Bart has overlooked the precise indications given by the author in this very sentence of Emma’s distorted way of perceiving world history: “[the five figures of women] pour elle, se détachaient comme des comètes sur l’immensité ténébreuse de l’histoire”—Emma’s *Geschichtsbild* consists of a vast night-sky only illuminated by the meteoric emergence of historic shapes, those heroines of the past with whom she identifies herself—an impressionistic, almost schizoid picture of world history whose capricious design Flaubert faithfully reproduces. As for the male counterparts of the heroines, they are more incoherently and more dimly sensed, an anticlimax following in the wake of her self-identification with the Joans of Arc, and the gradual fading out of her historical memory (which by now has become a memory rather of situations than of figures),

> “. . . saint Louis avec son chêne, Bayard mourant, quelques férocités de Louis XI, un peu de Saint-Barthélemy, le panache du Béarnais. . . .[6]

is here superbly rendered by the decrescendo of quantitative specification, “*quelques* férocités de Louis XI,” “*un peu* de Saint-Barthélemy.”

A signal example of the failure to which any exclusively formalistic interpretation of the changes made by Flaubert in his successive drafts is expressed is represented by Mr. Bart’s treatment of “Saint Louis *sous* son chêne” subsequently replaced by “Saint Louis *avec* son chêne.” Is it truly only the “sibilant monstrosity” of the first version that prompted Flaubert to change *sous* into *avec*? We have already recognized the characteristic feature of Emma’s psychological *gestalt* which consists in accumulations without connection. Thus even when she manages to remember the corresponding historical situation of one of her heroes this is seen not as the natural framework of the figure (Saint Louis dispensing justice under the oak), but only as an appendage. The phonetic emendation is in this case coupled with a brilliant psychological observation. Similarly,

[6] Emma’s “abstract” historical knowledge stops here: for Louis XIVth who ends the list is ever present to her only because of visual impression of the plates à la Louis XIV she had once seen.

although we may concede to Mr. Bart that from the original phrase *le panache blanc du Béarnais* the epithet *blanc* was later deleted because of the *plume blanche* a few lines above, still in this finale of fading memories the deletion of the last touch of color serves a positive purpose: on the paling historical horizon of Emma's mind only the *panache* could be allowed to emerge.

If I have dwelt at such length on what I consider the true interpretation of a few lines of Flaubert, this was in order to bring into focus certain points of interest for the methodology of literary scholarship in general:

1) Information about what Croce called the "biografia empirica" of an author is not always conducive to a better understanding of the work of art. In the case of Flaubert I have often wondered whether the publication of his correspondence has not led to certain misconceptions about his actual work. (Because he speaks of his ideal of perfection of form the contentual part of his books is dismissed too lightly; because he speaks of the "impassibilité" necessary for the novelist it has been often assumed that he himself is always "impassible" in his work.)

2) Before any two texts can be profitably compared one must first have thoroughly understood each of the texts in itself. As the historian Fustel de Coulanges wrote in 1887 in a passage which is valid also for the literary scholar: "Pour comprendre un texte, quel qu'il soit, il faut d'abord l'analyser isolément. La comparaison avec un autre texte ne doit venir qu'après. Comparez deux textes quand vous les aurez d'abord expliqués chacun en soi. . . . Si l'histoire est la plus difficile des sciences, c'est surtout parce qu'elle exige que le chercheur soit libre de toute idée préconçue. . . . En histoire [as opposed to the sciences], une pensée qui occupe l'esprit peut troubler le regard du chercheur au point qu'un texte lui paraisse justement le contraire de ce qu'il est" (In the case of Flaubert the *idée préconçue* of the critic has prevented him from realizing that he was comparing two different subject matters and not as he thought merely two different *manières* characteristic of the two literary artists).

LEO SPITZER

INDEX

SUBJECTS

Amelot de la Houssaye, see Richelet.
American Drama
Politics in the —, 1890-1945 277.
American Literature
— in the Twentieth Century 211.
Anonyma and Pseudonyma, The Bibliographical History of 142.
Apollinaire's "Sanglots," The Manuscript Version of 367.
Arnold
Matthew —, the Ethnologist 278: A Note on Arnold's "Growing Old" 21.
Arts et Métiers
The Handicrafts of France as Recorded in the *Descriptions des* — 1761-1788 72.
Augustine, see Langland.
Austin, Jane. Irony as Defense and Discovery 258.

Bacon
The Dream of Learning: An Essay on *The Advancement of Learning, Hamlet,* and *King Lear* 262; The Senecan Amble: A Study in Prose Form from — to Collier 247.
Bailey, Benjamin, see Keats.
"Balade to Saynt Werburge," A Note on the 538.
Balzac and Flaubert again 583.
Baudelaire, Connaissance de 204; see French Poetry.
Beaumont and Fletcher, The Pattern of Tragicomedy in 495.
Bengesco, see Voltaire.
Beowulf
— 3150 535; —'s Dereliction in the Grendel Episode 165; A Note on — 377 ff. 354; On the Sequence of —'s *geogoð* 91; The Thorkelin Transcripts of — in Facsimile 506.
Bible
Eliot's "Sweeney among the Nightingales" and *The Song of Solomon* 25; The Legend of Noah 240; Die Mentelbibel 301; *Piers Plowman* and Scriptural Tradition 194.
Bibliography, Studies in 68.
Boswell, J., *The Life of Samuel Johnson, LL. D.* 58.
Brant's *Narrenschiff,* Several Allusions in 395.
Breton, Nicholas, *Poems* 281.
Browning on Chaucer 552.
Büchner, Georg 183.
Bunyan, John 253.
Burns, Robert 140.

Carlyle's Unfinished History of German Literature 574.
Cartigny, J., *The Wandering Knight* 66.
Cazotte
The Monk and *Le Diable amoureux* 406.
Chapman, George (1559-1634): sa vie, sa poésie, son théâtre, sa pensée 129.
Chateaubriand
Atala and *Niágara*: Further Comment 150.
Chaucer
Browning on — 552; *Canterbury Tales* V, 1031 ff. 174; *The Canterbury Tales.* Translated into Modern English 579; Chapters on — 553; — and *Mandeville's Travels* 531; — and the *Gawain*-Poet: a Conjecture 521; — and the London Bell-Founders 524; —'s Black Knight 121; —'s Comic Valentine 232; —'s Man of Law as a Literary Critic 1; Concerning "Houres Twelve" 515; An Eighteenth Century Theft of —'s *Purse* 237; Gascoigne and —'s *pesen* 115; "The Gracious Conqueror" 18; The *Hevenlich Mede* in —'s "Truth" 534; More Seventeenth-Century — Allusions 33; A Note on St. Caecilia 173; Scribal Errors in Manly and Rickert's *Text* 234; The Summoner and His Concubine 118; Wyatt, —, and *Terza Rima* 124.
Chinese Influence, see English Literature.

Collé
Reference to Cunégonde in 1756 490.
Collier, see Bacon.
Congreve's Plays on the Eighteenth Century Stage 209.
Corneille
Horace ou Naissance de l'homme 430.
Critical Theory, Elements of 431.

Daniel, see Wordsworth.
Dante's Sestina, The *Commiato* of 29.
Dauthendey, Max, see Rilke.
Deschamps, Emile, Some Letters from an Unpublished Correspondence of 145.
Dickens' Marchioness Identified 162.
Dickinson, Emily, "New Poems" of 112.
Diderot
—'s Pensée XIX, I 282; II 283; Rejoinder 288; Reply 285; Two — Studies: Ethics and Esthetics 557.
Donne, John
The Divine Poems. By — 437; Essays in Divinity 280; A Note on —'s "Elegy VIII" 238.
Dryden, John, The Prologues and Epilogues of 428.
Du Vair, G., The Moral Philosophie of the Stoicks 214.

Eliot
—'s "Sweeney among the Nightingales" and *The Song of Solomon* 25; Mr. — on the Underground 27.
Encyclopédie
Une suite de l'—, *Le Journal encyclopédique* 213.
English
British and American — since 1900 580; The Development of — Humor 492; Historical Outlines of — Sounds and Inflections 143; Middle — Occupational Terms 577; Sewetours Call Them Brustyls 122; *Tempest'us* 37.
English Drama
Bedlam on the Jacobean Stage 572; Playwriting for Elizabethans, 1600-1605 53; The Restoration Comedy of Wit 511.
English Literature
Classical Influences in Renaissance Literature 505; A Cycle of Cathay: The Chinese Vogue in England during the Seventeenth and Eighteenth Centuries 264; Early Middle English Texts 575; The Elizabethan Malady: A Study of Melancholia in — from 1580 to 1642 250; The English Renaissance; Fact or Fiction? 421; *The Good Wife Taught her Daughter, The Good Wyfe Wold a Pylgremage,* and *The Thewis of Gud Women* 131; The Responsibilities of the Critic: Essays and Reviews 502; The Tudor Books of Private Devotion 273.
English History
The Elizabethan Woman 500; The Lusignans in England 1247-58 199.
English Novel
History of the Pre-Romantic Novel in England 42.
English Poetry
Elizabethan Poetry 425; The Primary Language of Poetry in the 1640's; in the 1740's and 1840's; in the 1940's 268; Secular Lyrics of the XIVth and XVth Centuries 571.
Epistola Moral a Fabio
Some Senecan Analogies in the Anonymous — 157.
Etienne, C.-G., Thomas Hardy and 173.

Flaubert
Balzac and — again 583; — at Bassae: an Elucidation 546.
Fletcher, see Beaumont.
Francisco Imperial, More about the Identity of Miçer 386.
French
La Draperie médiévale en Flandre et en Artois 200.
French Drama
Early Use of the Lyric Monologue in — of the seventeenth Century 101; —tic Literature in the Reign of Henri IV 427; Le Théâtre historique en France jusqu'à la Révolution 560.
French Literature
The Concept of Love in the French Catholic Literary Revival 512; Le Mirage russe en France au XVIIIe siècle 208.

French Poetry
An Anthology of Modern — from Baudelaire to the Present Day 56; Contemporary — 56; Histoire du vers français 55.
Freneau's "The Indian Burying Ground," A Note on 551.

Gascoigne and Chaucer's *pesen* 115.
Gautier de Coinci, *D'Une Fame de Laon qui estoit jugie a ardoir que Nostre Dame delivra* 279.
Gawain, Sir, and the Green Knight Chaucer and the *Gawain*-Poet 521; see *Pearl*.
Geoffrey of Monmouth. *Historia Regum Britanniae* 196.
George, Stefan
Zu—'s Versen in erdachter Sprache 467.
German
Causal "da" and the Grammarians of German 471; Frühmittelhochdeutsche Funde 319; — Lexicography 299; Physiologus 72-73 366.
German Literature
Geschichte der deutschen Literatur. Fünfter Band (1570-1750) 174; Texte zur Geschichte der altdeutschen Tierfabel 213; see Carlyle.
German Poetry
Minnesangs Wende 416.
Giraudoux, Jean, Surrealism, and the German Romantic Ideal 206.
Godwin's, William, Writing for the *New Annual Register* 477.
Goethe
Again on "Pythonissa. *Faust* II," L. 9135 216; — Gedenkausgabe der Werke, Briefe und Gespräche 412; —'s Faust as a Renaissance Man 177; Faust's Vision of the Macrocosm 348; The Visions of Leda and the Swan in —'s *Faust* 340. —an Doppeldrucke 309.
Goncharov
The Historicity of *Fregat Pallada* 462.

Hardy, Thomas, and C.-G. Etienne 173.
Hauptmann's *Die Weber* in the United States, Early Reception of 334.
Hawthorne, Modes of Ethical Sensibility in 80.
Heredia, José Maria
Atala and *Niágara*: Further Comment 150.
History of Science, Introduction to the 270.
Hugo
A Note on —'s Documentation 31; *Ruy Blas*, IV, 7 549.

Icelandic Literature, Hexameter in 351.
inwlatide < *onfunde*? 540.
Italian Literature
Geschichte der italienischen Literatur des 19. Jahrhunderts 71.

James, Henry
The Bronzino Portrait in —'s *The Wings of the Dove* 23.
Johnson, Samuel
The Life of —, LL. D. 58; — in Brunswick 397; The Use of Stoical Doctrines in *Rasselas*, Chapter XVIII 439.
Joinville's *Credo*, A Mode of Medieval Thought in 447.
Journal encyclopédique, le see *Encyclopédie*.
Joyce, James
Leopold Bloom before 'Ulysses' 110; "My Brother's Keeper." Stanislaus Joyce & "Finnegans Wake" 107.
Joyce, Stanislaus, see Joyce, James.

Keats
— and Benjamin Bailey on the Imagination 361; —'s Wailful Choir of Small Gnats 217; The Prefigurative Imagination of John —. A Study of the Beauty-Truth Identification and Its Implications 275.
Kurrelmeyer, W.
Bibliography of — 291; *Tabula Gratulatoria* 289.

Lafon
Letters of — to Napoleon, Talma, and Others 377.
La Fontaine, Young. A Study of His Artistic Growth in His Early Poetry and First Fables 563.
Langland
Despair and Hope. A Study in — and Augustine 141; *Piers Plowman* and Scriptural Tradition

194; *Piers Plowman* and the Pursuit of Poetry 581.
Language
Handbook of Biolinguistics 565; The — Bar 514.
La Rochefoucauld, The Life and Adventures of 438.
Larra, Mariano José de
Fígaro en Lisboa, an Unpublished Article by — 96.
Lautréamont
The Division into Strophes of the *Chants de Maldoror* 154.
Lessings Faust, Zu 389.
Lewis, M. G.
The Monk and *Le Diable amoureux* 406.
Linguistics, Methods in Structural 190.

Malory's "Tale of Lancelot." The Relationship of Lancelot and Guenevere in 86.
Malraux
Les Réflexions sur l'art dans les romans d'André — 544; Types of Recurring Similes in —'s Novels 373.
Mandeville, see Chaucer.
Manly, see Chaucer.
Maurice of Sully and the Medieval Vernacular Homily with the Text of Maurice's French Homilies from a Sens Cathedral Chapter MS 514.
Melville
Herman —. A Biography 60; The — Log; A Documentary Life of Herman —, 1819-1891 62; —'s Early Life and *Redburn* 60; —'s Quarrel with God 266.
Milton
"Blind Mouths" in *Lycidas* 239; The Celestial Cycle [Analogues for *Paradise Lost*] 281; John —'s *An Apology* 271; The Life Records of John — 244; — on Conjugal Love among the Heavenly Angels 485; —'s Two-Handed Engine 229; Two Notes on *Paradise Lost* 360.
Mörike
Eduard —s "Denk es, o Seele" 344; Zu —s Gedicht "Auf eine Lampe" 328.
Molière et *Le Misanthrope* 133.
Moore, Sturge, and the Life of Art 136.
More's *Utopia*. The Biography of an Idea 498.
Musset
Stendhal, Alfred de — et l'orgueil féminin 489.

Napoleon, see Lafon.
Neckam, Alexander
Daily Living in the Twelfth Century. Based on the Observations of — in London and Paris 135.
New Annual Register, William Godwin's Writing for the 477.
Newman on the Imagination 73.
norrō 539.

Old English
Der indefinite Agens im Altenglischen unter besonderer Berücksichtigung des Wortes MAN 569; An — Anthology: Translations of — Prose and Verse 582.
Old Norse
The — Labialization of *A* 542; Regarding the Derivation of the — Word Klárr 'A Work Horse' 32.
onfunde, see *inwlatide*.

Patience, see *Pearl*.
Pearl
An Index of Names in *Pearl*, *Purity*, *Patience*, and *Gawain* 582; —, 382: *mare rej mysse*? 528.
Phonetics, General 38.
Picard, Louis-Benoît, The Theater of 144.
Plato
Rabelais and the Androgyne 452.
Poe
New Light on —'s "The Masque of the Red Death" 114; The Selected Poetry and Prose of Edgar Allan — 65.
Pope
— and His Critics 434; — and the Heroic Tradition: A Critical Study of His *Iliad* 432.
Prima Pastorum, Iak Garcio of the 169.
Proust and Henri de Régnier 8.
Provençal Literature
Biographies des Troubadours 562.
Pseudonyma, see Anonyma.
Purity, see *Pearl*.

Rabelais and the Androgyne 452.

Racine's *Iphigénie*, The "Dénouement en action" of 356.

Raimbaut d'Orange
The Life and Works of the Troubadour — 418.

Ralegh
Sir Walter —. A Study in Elizabethan Skepticism 423.

Régnier, Henri de, Proust and 8.

Renaissance Culture
The Legend of Noah: Renaissance Rationalism in Art, Science, and Letters 240.

Richelet
A Battle of Books: Pierre — and Amelot de la Houssaye 105.

Rickert, see Chaucer.

Rilke's *Sonette an Orpheus* and Max Dauthendey 393.

Rolleston, see Whitman.

Romance Philology
Romanische Philologie. I. Die Romanischen Sprachen 202.

Roman de la Rose, The, and Vauquelin de la Fresnaie 410.

Rousseau
Julie or *La Nouvelle Héloïse*: a Synthesis of —'s Thought (1749-1756) 564.

Rumanian and Sardinian Treatment of Latin *qua* and *gua*, On the 487.

Sardinian, see Rumanian.

Scandinavian Studies, American 576.

Scriblerus
The Art of Sinking in Poetry: Martinus —' "ΠΕΡΙ ΒΑΘΟΤΣ" 436; The Geographical Chapter in — 480.

Seneca
Some —n Analogies in the Anonymous *Epistola Moral a Fabio* 157; see Bacon.

Shakespeare
Construction in — 52; The Development of —'s Imagery 50; The Dream of Learning: An Essay on *The Advancement of Learning*, *Hamlet*, and *King Lear* 262; The Legend of Romeo and Juliet 274; A Passage in *Pericles* 483; The Rosemary Theme in *Romeo and Juliet* 400; — and Spenser 46; — Survey 4 144; "Wondrous Strange Snow," *Midsummer-Night's Dream*, V. i. 66 481: —ian Comedy 510.

Smollett's "Gothic": an Illustration 408.

Spanish Word Formation, Notes on 13.

Speech Development of a Bilingual Child 508.

Spenser
Shakespeare and — 46; A Source for —'s Malbecco 226.

Staël, Mme de, Some Unpublished Letters of 160.

Steele at Drury Lane 276.

Stendhal
The Anagram in *Le Rouge et le noir* 383; —, Alfred de Musset et l'orgueil féminin 489; —, *Henri III*, Un Acte inédit 438.

Strauss und Vischer, Briefwechsel zwischen 180.

Surrealism, see Giraudoux.

Swift
"The Insolent Rudeness of Dr. —" 223; Lemuel Gulliver: Middle-Class Englishman 474; The Sin of Wit. Jonathan — as a Poet 69.

Talma, see Lafon.

tempest'us 37.

Thorkelin, see *Beowulf*.

Väterbuch, Das, and the *Legenda Aurea* 473.

Vauquelin de la Fresnaie, The *Roman de la Rose* and 410

Vischer, see Strauss.

Voltaire
Additions to Bengesco's *Bibliographie* 411; Reference to Cunégonde in 1756 490; —'s Notebooks 435.

Voragine
Das Väterbuch and the *Legenda Aurea* 473.

Wanderer, Lines 50-57 214.

Whitman and Rolleston, A Correspondence 139.

Wieland
— Studies 303; Zwei unveröffentlichte — briefe 311.

Wilde, Lady, *Speranza*: a Biography of 138.

Wolfram's *Parzival* 415.

Wordsworth
Agrarian Age: A Background for — 59; The Art of — 256; —'s Annotations in Daniel's *Poetical Works* 403.

Wulfstanstudien 125.

Wyatt, Chaucer, and *Terza Rima* 124.

Yeats
W. B. —: The Tragic Phase 185; —'s "The Cat and the Moon" 220.

Zola's *Confession de Claude*, The Critical Reception of 457.

Authors of Articles and of Books Reviewed

Abel, D., Modes of Ethical Sensibility in Hawthorne 80.

Abercrombie, L., The Art of Wordsworth 256.

Albrecht, E., Bibliography of William Kurrelmeyer 291.

Alciatore, J. C., Stendhal, Alfred de Musset et l'orgueil féminin 489.

Allen, D. C., The Legend of Noah 240; A Note on Donne's Elegy "VIII" 238; Two Notes on *Paradise Lost* 360.

Allott, M., The Bronzino Portrait in Henry James's *The Wings of the Dove* 23.

Almirall, C. L., Smollett's "Gothic": an Illustration 408.

Andrian, G. W., Early Use of the Lyric Monologue in French Drama of the Seventeenth Century 101.

Appleton, W. W., A Cycle of Cathay 264.

Atkins, S., Again on "Pythonissa. *Faust* II," L. 9135 216; The Visions of Leda and the Swan in Goethe's *Faust* 340.

Avery, E. L., Congreve's Plays on the Eighteenth Century Stage 209.

Babb, L., The Elizabethan Malady 250.

Bart, B. F., Flaubert at Bassae 546; *Ruy Blas*, IV, 7 549.

Bennett, J. W., Chaucer and *Mandeville's Travels* 531.

Benson, A. B., American Scandinavian Studies, edited by M. W. S. Swan 576.

Benson, C., Yeats's "The Cat and the Moon" 220.

Bentley, C. A., Rilke's *Sonette an Orpheus* and Max Dauthendey 393.

Besterman, T. (ed.), Voltaire's Notebooks 435.

Beutler, E. (ed.), Goethe. Gedenkausgabe der Werke, Briefe und Gespräche 412.

Bishop, M., The Life and Adventures of La Rochefoucauld 438.

Bland, D. S., Mr. Eliot on the Underground 27.

Blankenagel, J. C., Early Reception of Hauptmann's *Die Weber* in the United States 334.

Block, E. A., Lemuel Gulliver: Middle-Class Englishman 474.

Boor, H. de, see Newald, R.

Borgerhoff, E. B. O., The Anagram in *Le Rouge et le noir* 383.

Boutière, J., see Schutz, A. H.

Bowers, F. (ed.), Studies in Bibliography: Papers of the Bibliographical Society of the University of Virginia 68.

Braddy H., Chaucer's Comic Valentine 232.

Breitholtz, L., Le Théâtre historique en France 560.

Bronson, B. H., Concerning "Houres Twelve" 515.

Brown, James L., Reference to Cunégonde in 1756 490.

Bühler, C. F., A Note on the "Balade to Saynt Werburge" 538.

Bush, D., Classical Influences in Renaissance Literature 505.

Camden, C., The Elizabethan Woman 500.

Cameron, J. W., The Manuscript Version of Apollinaire's "Sanglots" 367.

Campbell, H. M., A Note on Freneau's "The Indian Burying Ground" 551.

Carpenter, N. C., Rabelais and the Androgyne 452.

Cawley, A. C., Iak Garcio of the *Prima Pastorum* 169.
Cazamian, L., The Development of English Humor 492.
Chapman, A., *Atala* and *Niágara* 150.
Chapman, C. O., Chaucer and the *Gawain*-Poet 521; An Index of Names in *Pearl, Purity, Patience,* and *Gawain* 582.
Charlier, G. and R. Mortier (eds.), Une Suite de l'*Encyclopédie* 213.
Cherpack, C. C., Some Senecan Analogies in the Anonymous *Epistola moral a Fabio* 157.
Chiari, J., Contemporary French Poetry 56.
Clark, John W., see Partridge, E.
Clemen, W. H., The Development of Shakespeare's Imagery 50.
Coghill, N. (tr.), Geoffrey Chaucer, *The Canterbury Tales* 579.
Cole, A. H. and G. B. Watts, The Handicrafts of France 72.
Colman, C. W., A Note on Hugo's Documentation 31.
Crocker, L. G., Diderot's Pensée XIX, Reply 285; Two Diderot Studies 557.
Crowley, F. J., Additions to Bengesco's *Bibliographie* 411; Some Unpublished Letters of Mme de Staël 160.

Dabney, L. E., French Dramatic Literature in the Reign of Henri IV 427.
Daiches, D., Robert Burns 140.
Dandridge, E. P., Jr., An Eighteenth Century Theft of Chaucer's *Purse* 237.
Dickins, B. and R. M. Wilson (eds.), Early Middle English Texts 575.
Donna, Sister R. B., Despair and Hope. A Study in Langland and Augustine 141.
Doolittle, J., Diderot's Pensée XIX, I 282; Diderot's Pensée XIX, Rejoinder 288.

Einarsson, S., Hexameter in Icelandic Literature 351.
Eis, G., Frühmittelhochdeutsche Funde 319.
Ellis, M. B., *Julie* or *La Nouvelle Héloïse* 564.
Engelhardt, G. J., *Beowulf* 3150 535; On the Sequence of Beowulf's *geogoð* 91.
Evans, D. A. (ed.), The Wandering Knight by Jean Cartigny 66.

Fain, J. T., "New Poems" of Emily Dickinson 112.
Faverty, F. E., Matthew Arnold, the Ethnologist 278.
Feise, E., Eduard Mörikes "Denk es, o Seele" 344.
Fisher, C. B., Several Allusions in Brant's *Narrenschiff* 395.
Ford, N. F., The Prefigurative Imagination of John Keats 275.
Foster, J. R., History of the Pre-Romantic Novel in England 42.
Françon, M., The *Roman de la Rose* and Vauquelin de la Fresnaie 410.
Frank, R. W., Jr., Chaucer and the London Bell-Founders 524.
French, J. M., The Life Records of John Milton 244; Milton's Two-Handed Engine 229.
Frenz, H. (ed.), Whitman and Rolleston 139.
Friedman, L. J., A Mode of Medieval Thought in Joinville's *Credo* 447.
Fröhlich, J., Der indefinite Agens im Altenglischen 569.
Fujimura, T. H., The Restoration Comedy of Wit 511.
Furniss, W. T., Gascoigne and Chaucer's *pesen* 115.

Gardner, H. (ed.), The Divine Poems. By John Donne 437.
Gardner, W. B. (ed.), The Prologues and Epilogues of John Dryden 428.
Gerould, G. H., A Note on St. Caecilia 173.
Gilman, W. H., Melville's Early Life and *Redburn* 60.
Girard, René, Les Réflexions sur l'art dans les romans d'André Malraux 544.
Graham, I. A., Zu Mörikes Gedicht "Auf eine Lampe" (comment by L. Spitzer) 328.
Grove, V., The Language Bar 514.
Grubb, G. G., Dickens' Marchioness Identified 162.
Grubbs, H. A., The Division into Strophes of the *Chants de Maldoror* 154.
Gupta, S. C. S., Shakespearian Comedy 510.

Gwynn, F. L., Eliot's "Sweeney among the Nightingales" and *The Song of Solomon* 25; Sturge Moore and the Life of Art 136.

Hackett, C. A. (ed.), An Anthology of Modern French Poetry 56.
Hammer, J. (ed.), Geoffrey of Monmouth. *Historia Regum Britanniae* 196.
Harn, E. M., Wieland Studies 303.
Harris, Z. S., Methods in Structural Linguistics 190.
Heffner, R.-M. S., General Phonetics 38; Physiologus 72-73 366.
Heninger, S. K., Jr., "Wondrous Strange Snow," *Midsummer-Night's Dream*, V. 1. 66 481.
Herland, L., *Horace* ou Naissance de l'homme 430.
Hexter, J. H., More's *Utopia* 498.
Hill, G. B. (ed.), J. Boswell, The Life of Samuel Johnson, LL. D. 58.
Holmes, U. T., Jr., Daily Living in the Twelfth Century 135.
Howard, Leon, Herman Melville 60.
Hunter, W. B., Jr., *Canterbury Tales* V, 1031 ff. 174.
Huppé, B. F., see Robertson, D. W., Jr.
Hyde, M. C., Playwriting for Elizabethans, 1600-1605 53.

Jacquot, J., George Chapman (1559-1634) 129.
James, D. G., The Dream of Learning 262.
James, T. (tr.), G. Du Vair, The Moral Philosophie of the Stoicks 214.
Jantz, H., Faust's Vision of the Macrocosm 348; Goethe's Faust as a Renaissance Man 177.
Jasinski, R., Molière et *Le Misanthrope* 133.
Jochums, M. C. (ed.), John Milton's *An Apology* 271.
Johnson, Maurice, The Sin of Wit. Jonathan Swift as a Poet 69.
Jost, K., Wulfstanstudien 125.

Kaiser, L. M., *Das Väterbuch* and the *Legenda Aurea* 473.
Kane, R. J., "Blind Mouths" in *Lycidas* 239; A Passage in *Pericles* 483.
Kirby, T. A., Browning on Chaucer 552; More Seventeenth-Century Chaucer Allusions 33.
Kirk, R. (ed.), T. James (tr.), G. Du Vair, The Moral Philosophie of the Stoicks 214.
Kirkconnel, W., The Celestial Cycle 281.
Knight, A. H., Georg Büchner 183.
Knight, D., Pope and the Heroic Tradition 432.
Koch, V., W. B. Yeats: The Tragic Phase 185.
Koenig, V. F., Notes on Spanish Word Formation 13.
Kuhn, A., Romanische Philologie 202.
Kuhn, H., Minnesangs Wende 416.

Lancaster, H. C., The "Dénouement en action" of Racine's *Iphigénie* 356; Letters of Lafon to Napoleon, Talma, and Others 377.
Landa, L. A., "The Insolent Rudeness of Dr. Swift" 223.
Lapp, J. C., The Critical Reception of Zola's *Confession de Claude* 457.
Lawlis, M. E., Newman on the Imagination 73.
Legge, M. D., "The Gracious Conqueror" 18.
Lensen, G. A., The Historicity of *Fregat Pallada* 462.
Leopold, W. F., Speech Development of a Bilingual Child 508.
LeSage, L., Proust and Henri de Régnier 8.
Leslie, J. K., *Fígaro en Lisboa*, an Unpublished Article by Mariano José de Larra 96.
Leyda, J., The Melville Log 62.
Loftis, J., Steele at Drury Lane 276.
Lortholary, A., Le Mirage russe en France au XVIII[e] siècle 208.
Lote, G., Histoire du vers français 55.
Lovelace, R. E., A Note on Arnold's "Growing Old" 21.
Lumiansky, R. M., The Relationship of Lancelot and Guenevere in Malory's "Tale of Lancelot" 86.

Mabbott, T. O. (ed.), The Selected Poetry and Prose of Edgar Allan Poe 65.
McDonald, W. L., Pope and His Critics 434.

McKillop, A. D., The Geographical Chapter in *Scriblerus* 480.
MacLean, K., Agrarian Age: A Background for Wordsworth 59.
Magalaner, M., Leopold Bloom before 'Ulysses' 110.
Magoun, F. P., Jr., *Inwlatide<Onfunde*? 540.
Magoun, F. P., Jr. and J. A. Walker (trs.), An Old-English Anthology 582.
Maier, H. A., Zu Stefan Georges Versen in erdachter Sprache 467.
Malone, K., Chapters on Chaucer 553; A Note on *Beowulf* 377 ff. 354; (ed.), The Thorkelin Transcripts of *Beowulf* in Facsimile 506.
Marckwardt, A. H., see Moore, S.
Marilla, E. L., Milton on Conjugal Love among the Heavenly Angels 485.
Marken, J. W., William Godwin's Writing for the *New Annual Register* 477.
Marshall, J. F. (ed.), Stendhal, *Henri III*, Un Acte inédit 438.
Matthiessen, F. O., The Responsibilities of the Critic: Essays and Reviews selected by J. Rackliffe 502.
Meader, C. L. and J. H. Muyskens, Handbook of Biolinguistics 565.
Metzdorf, R. F., Samuel Johnson in Brunswick 397.
Miles, J., The Primary Language of Poetry 268.
Moore, A. K., Beowulf's Dereliction in the Grendel Episode 165.
Moore, G. E., *Norrō* 539.
Moore, O. H., The Legend of Romeo and Juliet 274.
Moore, S. and A. H. Marckwardt, Historical Outlines of English Sounds and Inflections 143.
Morgan, B. Q., see Zeydel, E. H.
Mortier, R., see Charlier, G.
Mosher, F. J., see Taylor, A.
Mudrick, M., Jane Austin 258.
Mustanoja, T. F. (ed.), The "Good Wife" Poems 131.
Muyskens, J. H., see Meader, C. L.

Nannes, C. H., Politics in the American Drama, 1890-1945 277.
Nelson, W., A Source for Spenser's Malbecco 226.
Newald, R., Geschichte der Deutschen Literatur von H. de Boor und —. Fünfter Band (1570-1750) von — 174.
Nicoll, A. (ed.), Shakespeare Survey 4 144.

Owen, W. J. B., *Wanderer*, Lines 50-57 214.

Partridge, E. and John W. Clark, British and American English since 1900 580.
Pattison, W. T. (ed.), The Life and Works of the Troubadour Raimbaut d'Orange 418.
Peck, L. F., *The Monk* and *Le Diable amoureux* 406.
Pellegrini, A. L., The *Commiato* of Dante's Sestina 29.
Person, H. A., Sewetours Call Them Brustyls 122.
Peyre, H., Connaissance de Baudelaire 204.
Pitou, S., A Battle of Books: Richelet and Amelot de la Houssaye 105.
Poerck, G. de, La Draperie médiévale en Flandre et en Artois 200.
Politzer, R. L., On the Rumanian and Sardinian Treatment of Latin *qua* and *gua* 487.
Powell, L. F. (ed.), J. Boswell, The Life of Samuel Johnson 58.
Price, H. T., Construction in Shakespeare 52.

Rackliffe, J., see Matthiessen, F. O.
Ragan, J. F., The *Hevenlich Mede* in Chaucer's "Truth" 534.
Raleigh, J. H., "My Brother's Keeper." Stanislaus Joyce & "Finnegans Wake" 107.
Rapp, A. (ed.), Briefwechsel zwischen Strauss und Vischer 180.
Reece, J. B., New Light on Poe's "The Masque of the Red Death" 114.
Reed, R. R., Jr., Bedlam on the Jacobean Stage 572.
Rees, G. O., Types of Recurring Similes in Malraux's Novels 373.
Riordan, Sister F. E., The Concept of Love in the French Catholic Literary Revival 512.
Robbins, R. H. (ed.), Secular Lyrics of the XIVth and XVth Centuries 571.
Robertson, D. W., Jr., and B. F.

Huppé, *Piers Plowman* and Scriptural Tradition 194.
Robertson, Jean (ed.), Nicholas Breton, *Poems* 281.
Robson, C. A., Maurice of Sully 514.
Roche, C. E., Thomas Hardy and C.-G. Etienne 173.

Sarton, G., Introduction to the History of Science 270.
Schaffer, A., Some Letters from an Unpublished Correspondence of Emile Deschamps 145.
Schirokauer, A. (ed.), Texte zur Geschichte der altdeutschen Tierfabel 213; Die Mentelbibel 301.
Schneider, Heinrich, Zu Lessings Faust 389; Zwei unveröffentlichte Wielandbriefe 311.
Schoenbaum, S., Chaucer's Black Knight 121.
Schutz, A. H. and J. Boutière (eds.), Biographies des Troubadours 562.
Sehrt, E. H., German Lexicography 299.
Seronsy, C. C., Wordsworth's Annotations in Daniel's *Poetical Works* 403.
Shine, Hill (ed.), Carlyle's Unfinished History of German Literature 574.
Shott, H. I., II, *Tempest'us* 37.
Shumaker, W., Elements of Critical Theory 431.
Simpson, E. M. (ed.), John Donne, Essays in Divinity 280.
Smith, A. H., *Piers Plowman* and the Pursuit of Poetry 581.
Smith, Hallett, Elizabethan Poetry 425.
Snellgrove, H. S., The Lusignans in England, 1247-58 199.
Spitzer, L., Balzac and Flaubert again 583; see Graham, I. A.
Staaks, W., The Theater of Louis-Benoît Picard 144.
Starck, T., Goethean Doppeldrucke 309.
Steeves, E. L. (ed.), The Art of Sinking in Poetry 436.
Strathmann, E. A., Sir Walter Ralegh 423.
Straumann, H., American Literature in the Twentieth Century 211.
Stroud, T. A., Scribal Errors in Manly and Rickert's *Text* 234.
Sturtevant, A. M., The Old Norse Labialization of *A* 542; Regarding the Derivation of the Old Norse Word Klarr 'A Work Horse' 32.
Sullivan, W. L., Chaucer's Man of Law as a Literary Critic 1.
Swan, M. W. S., see Benson, A. B.

Talon, H., John Bunyan: The Man and His Works. Barbara Wall (tr.) 253.
Taylor, A. and F. J. Mosher, The Bibliographical History of Anonyma and Pseudonyma 142.
Thompson, Lawrance, Melville's Quarrel with God 266.
Thuresson, B., Middle English Occupational Terms 577.
Tillyard, E. M. W., The English Renaissance: Fact or Fiction? 421.

Väänänen, V. (ed.), Gautier de Coinci, *D'Une Fame de Laon* 279.
Vartanian, A., Diderot's Pensée XIX, II 283.
Vetterli, W. A., Geschichte der italienischen Literatur des 19. Jahrhunderts 71.
Vincent, Sister Mary, *Pearl*, 382 528.

Wadsworth, P. A., Young La Fontaine 563.
Waith, E. M., The Pattern of Tragicomedy in Beaumont and Fletcher 495.
Walker, J. A., see Magoun, F. P., Jr.
Wall, B., see Talon, H.
Wasserman, E. R., Keats and Benjamin Bailey on the Imagination 361.
Watkins, W. B. C., Shakespeare and Spenser 46.
Watson, M. R., Wyatt, Chaucer, and *Terza Rima* 124.
Watts, G. B., see Cole, A. H.
Werbow, S. N., Causal "da" and the Grammarians of German 471.
White, H. C., The Tudor Books of Private Devotion 273.
Williams, Philip, The Rosemary Theme in *Romeo and Juliet* 400.
Williamson, G., The Senecan Amble 247.
Wilson, R. M., see Dickins, B.
Woodford, A., More about Identity of Miçer Francisco Imperial 386.

Woodruff, B. L., Keats's Wailful Choir of Small Gnats 217.

Woolf, H. B., The Summoner and His Concubine 118.

Wyndham, H., *Speranza*: a Biography of Lady Wilde 138.

Zeydel, E. H. and B. Q. Morgan (trs.), Wolfram's *Parzival* 415.

Reviewers

Allen, D. C.: H. Gardner (ed.), The Divine Poems. By John Donne 437; R. Kirk (ed.), T. James (tr.), G. Du Vair, The Moral Philosophie of the Stoicks 214; W. Kirkconnel, The Celestial Cycle 281; Jean Robertson (ed.), Nicholas Breton, *Poems* 281; A. Nicoll (ed.), Shakespeare Survey 4 144; E. M. Simpson (ed.), John Donne, Essays in Divinity 280.

Anderson, C. R.: J. Leyda, The Melville Log 62.

Babb, L.: R. R. Reed, Jr., Bedlam on the Jacobean Stage 572.

Bald, R. C.: W. W. Appleton, A Cycle of Cathay 264.

Bartlett, P.: J. Jacquot, George Chapman (1559-1634) 129.

Bateson, F. W.: F. O. Matthiessen, The Responsibilities of the Critic 502.

Bethurum, D.: K. Jost, Wulfstanstudien 125.

Bezanson, W. E.: L. Thompson, Melville's Quarrel with God 266.

Bister, A. K.: H. Jantz, Goethe's Faust as a Renaissance Man 177.

Blackburn, W.: F. E. Faverty, Matthew Arnold, the Ethnologist 278.

Boas, G.: W. Shumaker, Elements of Critical Theory 431.

Bradner, L.: H. Smith, Elizabethan Poetry 425.

Brown, John R.: E. M. Waith, The Pattern of Tragicomedy in Beaumont and Fletcher 495.

Buckley, J. H.: F. L. Gwynn, Sturge Moore and the Life of Art 136; H. Wyndham, *Speranza*: a Biography of Lady Wilde 138.

Bush, D.: G. Williamson, The Senecan Amble 247.

Campbell, O. J.: W. H. Clemen, The Development of Shakespeare's Imagery 50.

Cazel, F. A., Jr.: H. S. Snellgrove, The Lusignans in England, 1247-58 199.

Charlton, H. B.: H. T. Price, Construction in Shakespeare 52.

Cleveland, E.: J. Miles, The Primary Language of Poetry 268.

Clifford, J. L.: G. B. Hill and L. F. Powell (eds.), J. Boswell, The Life of Samuel Johnson 58.

Cope, J. I.: H. Talon, John Bunyan 253.

Donaldson, E. T.: Sister R. B. Donna, Despair and Hope. A Study in Langland and Augustine 141.

Einarsson, S.: A. B. Benson, American Scandinavian Studies 576; B. Dickins and R. M. Wilson (eds.), Early Middle English Texts 575.

Eliason, N. E.: J. Fröhlich, Der indefinite Agens im Altenglischen 569; V. Grove, The Language Bar 514; F. P. Magoun, Jr. and J. A. Walker, an Old-English Anthology 582; C. L. Meader and J. H. Muyskens, Handbook of Biolinguistics 565.

Ellis, F. H.: E. H. Zeydel and B. Q. Morgan (trs.), Wolfram's *Parzival* 415.

Faber du Faur, C. von: R. Newald, Geschichte der Deutschen Literatur. Fünfter Band (1570-1750) 174.

Fagin, N. B.: C. H. Nannes, Politics in the American Drama, 1890-1945 277.

Feise, E.: E. Beutler (ed.), Goethe. Gedenkausgabe der Werke, Briefe und Gespräche 412; A. Rapp (ed.), Briefwechsel zwischen Strauss und Vischer 180.

Fogle, R. H.: N. F. Ford, The Prefigurative Imagination of John Keats 275.

Fowler, D. C.: T. F. Mustanoja (ed.), The "Good Wife" Poems 131.
Frank, Grace: J. Boutière and A. H. Schutz (eds.), Biographies des Troudabours 562; U. T. Holmes, Jr., Daily Living in the Twelfth Century 135; V. Väänänen (ed.) Gautier de Coinci, *D'Une Fame de Laon* 279.
Frank, R. W., Jr.: D. W. Robertson, Jr., and B. F. Huppé, *Piers Plowman* and Scriptural Tradition 194.

Gottfried, R.: D. Bush, Classical Influences in Renaissance Literature 505.

Haller, W.: H. C. White, The Tudor Books of Private Devotion 273.
Havens, R. D.: L. Abercrombie, The Art of Wordsworth 256.
Hazen, A. T.: F. Bowers, Studies in Bibliography 68.
Heilman, R. B.: W. B. Watkins, Shakespeare and Spenser 46.
Hughes, M. Y.: E. A. Strathmann, Sir Walter Ralegh 423.
Hunter, W. B., Jr.: J. M. French, The Life Records of John Milton 244.

Jacobs, R. D.: T. O. Mabbott (ed.), The Selected Poetry and Prose of Edgar Allan Poe 65.
Jenkins, H.: L. Cazamian, The Development of English Humor 492.
Johnson, F. R.: G. Sarton, Introduction to the History of Science 270.

Kirby, T. A.: C. O. Chapman, An Index of Names in *Pearl*, *Purity*, *Patience*, and *Gawain* 582.
Kirschbaum, L.: S. C. S. Gupta, Shakespearian Comedy 510.
Kreider, P. V.: L. Babb, The Elizabethan Malady 250.

Lancaster, H. C.: T. Besterman (ed.), Voltaire's Notebooks 435; M. Bishop, The Life and Adventures of La Rochefoucauld 438; L. Breitholtz, Le Théâtre historique en France 560; G. Charlier et R. Mortier, Une Suite de l'*Encyclopédie* 213; J. Chiari, Contemporary French Poetry 56; A. H. Cole and G. B. Watts, The Handicrafts of France 72; L. E. Dabney, French Dramatic Literature in the Reign of Henri IV 427; C. A. Hackett (ed.), An Anthology of Modern French Poetry 56; L. Herland, *Horace* ou Naissance de l'homme 430; R. Jasinski, Molière et *Le Misanthrope* 133; A. Lortholary, Le Mirage russe en France au XVIII^e siècle 208; G. Lote, Histoire du vers français 55; J. F. Marshall (ed.), Stendhal, *Henri III*, Un Acte inédit 438; C. A. Robson, Maurice of Sully 514; W. Staaks, The Theater of Louis-Benoît Picard 144; A. Taylor and F. J. Mosher, The Bibliographical History of Anonyma and Pseudonyma 142; P. A. Wadsworth, Young La Fontaine 563.
Levy, R.: A. Kuhn, Romanische Philologie 202; G. de Poerck, La Draperie médiévale en Flandre et en Artois 200.

McLaren, J. C.: H. Peyre, Connaissance de Baudelaire 204.
MacMillan, D.: E. L. Avery, Congreve's Plays on the Eighteenth Century Stage 209.
Malone, K.: R.-M. S. Heffner, General Phonetics 38; W. F. Leopold, Speech Development of a Bilingual Child 508; S. Moore and A. H. Marckwardt, Historical Outlines of English Sounds and Inflections 143.
Mautner, F. H.: A. H. Knight, Georg Büchner 183.
Maxwell, B.: M. C. Hyde, Playwriting for Elizabethans, 1600-1605 53.
May, G.: L. G. Crocker, Two Diderot Studies 557.
Moore, A. K.: R. H. Robbins (ed.), Secular Lyrics of the XIVth and XVth Centuries 571.
Moore, J. R.: W. L. McDonald, Pope and His Critics 434.
Morrissette, B. A.: L. LeSage, Jean Giraudoux 206.
Mounts, C. E.: D. A. Evans (ed.), The Wandering Knight by Jean Cartigny 66.
Murphy, E. F.: Sister F. E. Riordan, The Concept of Love in the French Catholic Literary Revival 512.

Murray, H. A.: L. Howard, Herman Melville 60.

Nitze, W. A.: J. Hammer (ed.), Geoffrey of Monmouth. *Historia Regum Britanniae* 196.

Patch, H. R.: N. Coghill (tr.), Geoffrey Chaucer, *The Canterbury Tales* 579; K. Malone, Chapters on Chaucer 553; A. H. Smith, *Piers Plowman* and the Pursuit of Poetry 581.

Pope, J. C.: K. Malone (ed.), The Thorkelin Transcripts of *Beowulf* in Facsimile 506.

Prouty, C. T.: O. H. Moore, The Legend of Romeo and Juliet 274.

Pyles, T.: E. Partridge and J. W. Clark, British and American English since 1900 580.

Schoeck, R. J.: J. H. Hexter, More's *Utopia* 498.

Schutz, A. H.: W. T. Pattison (ed.), The Life and Works of the Troubadour Raimbaut d'Orange 418.

Silver, R. G.: H. Frenz (ed.), Whitman and Rolleston 139.

Sirluck, E.: D. G. James, The Dream of Learning 262.

Snyder, F. B.: D. Daiches, Robert Burns 140.

Spring, D.: K. MacLean, Agrarian Age: A Background for Wordsworth 59.

Spurlin, P. M.: M. B. Ellis, *Julie or La Nouvelle Héloïse* 564.

Stone, G. W., Jr.: J. Loftis, Steele at Drury Lane 276.

Sutherland, J. R.: M. Johnson, The Sin of Wit. Jonathan Swift as a Poet 69.

Swedenberg, H. T., Jr.: D. Knight, Pope and the Heroic Tradition 432.

Taylor, A.: A. Schirokauer (ed.), Texte zur Geschichte der altdeutschen Tierfabel 213.

Thornton, T. P.: H. Kuhn, Minnesangs Wende 416.

Togeby, K.: Z. S. Harris, Methods in Structural Linguistics 190.

Trowbridge, H.: W. B. Gardner (ed.), The Prologues and Epilogues of John Dryden 428.

Tuve, R.: E. M. W. Tillyard, The English Renaissance: Fact or Fiction? 421.

Utley, F. L.: D. C. Allen, The Legend of Noah 240.

Wasserman, E. R.: V. Koch, W. B. Yeats: The Tragic Phase 185; M. Mudrick, Jane Austin 258; E. L. Steeves (ed.), The Art of Sinking in Poetry 436.

Wegelin, C.: H. Straumann, American Literature in the Twentieth Century 211.

Wellek, R.: H. Shine (ed.), Carlyle's Unfinished History of German Literature 574.

Williams, K. M.: C. Camden, The Elizabethan Woman 500.

Williamson, E.: W. A. Vetterli, Geschichte der italienischen Literatur des 19. Jahrhunderts 71.

Wilson, J. H.: T. H. Fujimura, The Restoration Comedy of Wit 511.

Wolfe, D. M.: M. C. Jochums (ed.), John Milton's *An Apology* 271.

Woolf, H. B.: B. Thuresson, Middle English Occupational Terms 577.

Work, J. A.: J. R. Foster, History of the Pre-Romantic Novel in England 42.

RECENT PUBLICATIONS

ENGLISH

Analyses of Short Fiction: a Checklist. Pp. 127-72. (Perspective, a Quarterly of Literature and the Arts, vol. 6, no. 3, Summer, 1953.) $.75.

Bennett, Joan.—Four Metaphysical Poets. Second ed. *New York:* Cambridge Univ. Press, 1953. Pp. ix + 127. $3.00.

Brown, Wallace C. — Charles Churchill: Poet, Rake, and Rebel. *Lawrence, Kansas:* Univ. of Kansas Press, 1953. Pp. 240. $4.00.

Burns, Robert.—Selected Letters. Ed. by DeLancey Ferguson. *London:* Oxford Univ. Press, 1953. Pp. xxvii + 371. (World's Classics, 529.)

Dekker, Thomas.—Dramatic Works. Vol. I. Ed. by Fredson Bowers. *New York:* Cambridge Univ. Press, 1953. Pp. xviii + 469. $7.00.

Dickason, David H.—The Daring Young Men: The Story of the American Pre-Raphaelites. *Bloomington:* Indiana Univ. Press, 1953. Pp. x + 304. $5.00.

Ellegård, Alvar. — The Auxiliary Do. *Stockholm:* Almqvist & Wiksell, 1953. Pp. 320. (Gothenburg Studies in English, 2.)

Flanagan, John T.—The American Way: Aspects of American Civilization. *Groningen:* J. B. Wolters, 1953. Pp. viii + 66. (Groningen Studies in English, 4.)

Gorges, Sir Arthur.—Poems. Ed. by Helen E. Sandison. *Oxford:* Clarendon Press, 1953. Pp. lviii + 254.

Horsman, E. A. (ed.).—The Diary of Alfred Domett, 1872-1885. *London:* Oxford Univ. Press, 1953. Pp. 312. $5.00.

Milton, John. — Complete Prose Works. Vol. I. Ed. by Don M. Wolfe. *New Haven:* Yale Univ. Press, 1953. Pp. xvi + 1073. $12.50.

More, Thomas.—The Latin Epigrams. Ed. by Leicester Bradner and Charles A. Lynch. *Chicago:* Univ. of Chicago Press, 1953. Pp. xliv + 255. $7.50.

Potts, Abbie F.—Wordsworth's "Prelude," a Study of its Literary Form. *Ithaca, N. Y.:* Cornell Univ. Press, 1953. Pp. xii + 392. $6.00.

Presson, Robert K.—Shakespeare's "Troilus and Cressida" and the Legends of Troy. *Madison, Wisc.:* Univ. of Wisconsin Press, 1953. Pp. x + 165. $2.50.

Rudskoger, Arne. — Fair, Foul, Nice, Proper: a Contribution to the Study of Polysemy. *Stockholm:* Almqvist and Wiksell, 1952. Pp. xi + 505. (Gothenburg Studies in English, 1.)

Schneider, Elisabeth. — Coleridge, Opium and "Kubla Khan." *Chicago:* Univ. of Chicago Press, 1953. Pp. xi + 378. $5.00.

Smith, Dane F.—The Critics in the Audience of the London Theatres from Buckingham to Sheridan. *Albuquerque:* Univ. of New Mexico Press, 1953. Pp. 192. $1.50. (Univ. of New Mexico Publications in Lang. and Lit., 12.)

Southwell, Robert.—An Humble Supplication to Her Maiestie. Ed. by R. C. Bald. *New York:* Cambridge Univ. Press, 1953. Pp. xxii + 80. $3.00.

Straumann, Heinrich.—Phönix und Taube: zur Interpretation von Shakespeares Gedankenwelt. *Zürich:* Artemis, 1953. Pp. 63.

Sutherland, James (ed.). — The Oxford Book of English Talk. *Oxford:* Clarendon Press, 1953. Pp. xix + 453. $5.00.

Wright, Andrew H. — Jane Austen's Novels, a Study in Structure. *New York:* Oxford Univ. Press, 1953. Pp. x + 210. $4.00.

Wright, Walter F.—Art and Substance in George Meredith. *Lincoln, Nebraska:* Univ. of Nebraska Press, 1953. Pp. vii + 211. $3.75.

GERMAN

Aurora. Eichendorff Almanach. Jahresgabe d. Eichendorff-Stiftung hrg. v. Karl Schodrock. *Neumarkt:* Verlag Kulturwerk, 1953. 93 pp.

Baesecke, Georg. — Frühgeschichte des Deutschen Schrifttums. 2. Lieferung hrg. v. I. Schröbler. *Halle:* Niemeyer, 1953. IX, pp. 101-204, 26 pp. DM 4.85.

Bihl, Joseph K. L.—In deutschen Landen. *Boston:* Houghton Mifflin, 1953. x + 260 pp. $3.00.

Burkhard, Arthur (trl.)—The Jewess of Toledo. Esther. Dramas by Fr. Grillparzer translated by A. Burkhard. *Yarmouth Port:* The Register Press, 1953. 152 pp. $3.00.

Dolch, Alfred Karl.—Notker-Studien Teil III. Stil- u. Quellenprobleme zu Notkers Boethius u. Martianus Capella. [Ottendorfer Memorial Series of Germanic Monographs, No. 16]. *New York:* N. Y. Univers. Press, 1953. v + pp. 299-386.

Farrell, R. B. — Dictionary of German Synonyms. *Cambridge:* University Press, 1953. viii + 429 pp. $4.50.

Goethe.—Werke Goethes. West-Östlicher Divan. 1. Text. Bearb. v. Ernst Grumach. [Ausgabe d. Dt. Akademie d. Wissenschaften]. *Berlin:* Akademie-Verlag, 1952. 247 pp.

—— Werke Goethes. West-Östlicher Divan. 2. Noten u. Abhandlungen. Bearb. v. Ernst Grumach. [Ausgabe d. Dt. Akademie d. Wiss.] *Berlin:* Akademie-Verlag, 1952. 207 pp.

—— Werke Goethes. West-Östlicher Divan. 3. Paralipomena. Bearb. v. Ernst Grumach. [Ausgabe d. Dt. Akademie d. Wiss.] *Berlin:* Akademie-Verlag, 1952, 294 pp. 37 plates.

Hiebel, Friedrich.—Die Botschaft von Hellas. Von der griechischen Seele zum christlichen Geist. *Bern:* Francke, 1953. 256 pp. SFr. 14.-

Horacek, Blanka.—Die Wortstellung in Wolframs Parzival [Anzeiger d. phil.-hist. Klasse d. österr. Akad. d. Wiss. Jahrg. 1952, Nr. 19]. *Wien:* Rudolf Rohrer, 1953. 30 pp. -.65.

Immerwahr, Raymond M. — The esthetic Intent of Tieck's Fantastic Comedy [Washington Univers. Studies, New Series. Language and Literature No. 22]. *Saint Louis:* Washington Univers. Bookstore, 1953. 9 + 150 pp. $3.50.

Insel Almanach 1953.—*Wiesbaden:* Insel-Verlag, 1953. 207 pp.

Klee, Wolfgang & Gerken, Magda.—Gesprochenes Deutsch. Hrg. v. Goethe-Institut München. *Bremen:* Extraneus-Verlag, 1953. xvi + 223 pp. DM. 7.-

Koenraads, W. H. A. — Studien über sprachökonomische Entwicklungen im Deutschen. *Amsterdam:* Meulenhoff, 1953. xxviii + 191 pp. fl. 7.90.

Kraus, Carl von (ed.).—Deutsche Liederdichter des 13. Jahrhunderts. 5. Lieferung. *Tübingen:* Niemeyer, 1953. 144 pp. DM. 15.-

Jude, Wilhelm K.—Deutsche Grammatik. *Braunschweig:* Georg Westermann, 1953. 288 pp. DM 9.80.

Lohenstein, Daniel Casper von. — Türkische Trauerspiele: Ibrahim Bassa. Ibrahim Sultan. Hrg. v. K. G. Just. [Bibl. d. Liter. Vereins Stuttgart. Vol. 292]. *Stuttgart:* Hiersemann, 1953. xlvii + 267 pp. DM 42.-

Müller, Ernst Erhard. — Die Basler Mundart im ausgehenden Mittelalter [Basler Studien z. dt. Sprache u. Literatur, Heft 14]. *Bern:* Francke, 1953. viii + 250 pp. SFr. 22.-

Nagel, Bert. — Der deutsche Meistersang. Poetische Technik, musikalische Form u. Sprachgestaltung d. Meistersinger. *Heidelberg:* Kerle, 1952. 225 pp. DM 15.80.

Philippson, Ernst A.—Die Genealogie der Götter in Germanischer Religion, Mythologie und Theologie. [Illinois Studies in Lang. and Liter. Vol. 37, No. 3]. *Urbana:* Univers. of Illinois Press, 1953. ix + 94 pp.

Pochmann, Henry A. & Schultz, Arthur (ed.).—Bibliography of German Culture in America to 1940. *Madison:* University of Wisconsin Press, 1953. xxxii + 483 pp. 6.50.

Rahn, Fritz & Pfleiderer, Wolfgang.—Deutsche Spracherziehung. 9 Hefte. *Stuttgart:* Ernst Klett, 1953. 72 pp. each. DM 19.50.

Simenauer, Erich.—R. M. Rilke. Legende und Mythos. *Bern:* Paul Haupt, 1953. 760 pp., 1 pl. DM. 29.-

Speygel der Leyen.—Neuausgabe e. Lübecker Mohnkopfdruckes a. d. Jahre 1496, m. Einl. u. Anmerk. v. Pekka Katara [Acad. Scient. Fennica, Ser. B, Vol. 77, 2]. *Helsinki:* The Finnish Academy, 1952. xlix + 90 pp., 10 pl. fmk. 600.-

Van de Luyster, Nelson.—German Readings in Science. *New York:* American Book Company, 1953. viii + 280 pp.

Voigt, Rudolf. — Das sehnsüchtige Herz. Gedichte. *Osterode:* Giebel & Oehlschlägel, 1953. 56 pp.

SCANDINAVIAN

Viking Society for Northern Research.—Saga-Book, Vol XIII, Part V. *London:* University College, 1953. 81 pp.

FRENCH

Adam, Antoine.—Histoire de la litt. fr. au XVII^e^ siècle. T. III. L'Apogée du siècle. *Paris:* Domat, 1952. 433 pp. Fr. 980.

Apollinaire. — Le Guetteur mélancolique Poèmes inédits. Préface d'André Salmon. *Paris:* Gallimard, 1952. 151 pp. Fr. 1380.

Benedetti, Mario.—Marcel Proust y otros ensayos. *Montevideo:* Número, 1951. 109 pp.

Buet, Patrice. — Les Poètes de France. *Paris:* Revue moderne, 1952. 99 pp. Fr. 360.

Buzzini, Louis. — Elémir Bourges, Hist. d'un grand livre: "La Nef." *Paris:* Au pigeonnier, 1951. 264 pp.

Cressot, Venturi, Lebègue, Orr, Pommier and Others.—Cahiers de l'Association inter-

nationale des Etudes françaises. *Paris:* 65, rue de Richelieu, 1953. 272 pp.

Froissart.—Voyage en Béarn, ed. A. H. Diverres. *Manchester, Eng.:* University Press, 1953. xxxii + 160 pp. 10s. 6d.

Huguet, Edmond. — Dictionnaire de la langue fr. du seizième siècle. T. v (Leur-Marre). *Paris:* Didier, 1952. 160 pp. Fr. 1550.

India, J. P.—Francis Jammes et le Pays basque. Paris diss., 1950. *Lyons:* Presses acad., 1952. xvi + 136 pp. Fr. 800.

Martin-Deslias, Noël.—Idéalisme de Marcel Proust. *Paris:* Nagel, 1952. 216 pp. Fr. 515.

Mélanges de linguistique et de litt. romanes offerts à Mario Roques. 4 v. *Paris:* Didier, 1950-52.

Nathan, J.-J., Claude Nathan et Raymond Basch.—Encyclopédie de la littérature française. *Paris:* Nathan, 1952. 304 pp. Fr. 6400.

Onimus, Jean.—L'Image dans *Eve.* Essai sur la symbolique et l'art de Charles Péguy. Paris thèse comp., 1950. 148 pp.

—— Le Sens de l'Incarnation. Essai sur la pensée de Péguy. Paris diss., 1950. 269 pp.

Proust, Marcel.—Correspondance avec sa mère, 1887-1905, éd. Philip Kolb. *Paris:* Plon, 1953. x + 302 pp.

Robert, Guy (ed.).—Lettres inédites de Louis Desprez à Emile Zola. Thèse comp. de l'Univ. de Paris, 1950. 130 pp.

Sartre, Jean-Paul. — Existential Psychoanalysis, tr. and ed. Hazel E. Barnes. *New York:* Philosophical Library, 1953. x + 275 pp. $6.00.

Sayce, R. A.—Style in French Prose. A Method of Analysis. *Oxford:* Clarendon Press, 1953. iv + 166 pp. $4.25.

Spink, J. S.—Literature and the Sciences in the Age of Molière. *London:* International Bk. Club, 1953. 26 pp.

Valéry, Paul.—Ecrits divers sur Stéphane Mallarmé. *Paris:* Eds. de la "N. R. F.," 1950. 161 pp.

ITALIAN

Alonso, Dámaso.—Un aspecto del petrarquismo: La correlación poética. *Madrid:* Inst. Ital. de Cultura, 1950. 22 pp.

Batard, Yvonne.—Dante, Minerve et Apollon. Images de la Divine Comédie. Paris diss., 1951. 521 pp.

Benini, Rodolfo.—Dante tra gli splendori de' suoi enigmi risolti ed altri saggi. *Rome:* Ateneo, 1952. v + 323 pp. L. 1800.

Casella, Sampoli etc. — Studi danteschi. *Florence:* Sansoni, 1952. 349 pp. L. 3000.

De Amicis, Edmondo.—Cuore, revised ed. by O. H. Moore and D. P. Rotunda. *Boston:* Heath, 1953. x + 205 pp. $2.20.

De Sanctis, Fr.—Saggio critico sul Petrarca, ed. Niccolò Gallo. *Turin:* Einaudi, 1952. xii + 266 pp. L. 1500.

Gelli, G. B. — Opere, ed. Ireneo Sanesi. *Turin:* Utet, 1952. 570 pp. L. 2000.

Giannessi, Ferdinando. — Saggio sul Batacchi. *Pisa:* Nistri-Lischi, 1952. 164 pp. L. 600.

Intagliata, Angelo. — Il mistero di Beatrice. *Milan:* Trevisini, 1952. 182 pp. L. 500.

Jacopone da Todi. — Laudi, trattato e detti, ed. Franca Ageno. *Florence:* Le Monnier, 1953. xxiv + 536 pp. L. 2000.

Leonardo da Vinci.—Scritti scelti, ed. A. M. Brizio. *Turin:* U. T. E. T., 1953. 700 pp. L. 2500.

Lopez Celly, Furio. — Osservazioni su alcuni narratori ital. contemp. *Rome:* Bonacci, 1952. 176 pp. L. 800.

Maccarini, Franco.—Jacopone da Todi e i suoi critici. *Milan:* Gastaldi, 1952. 189 pp. L. 600.

Macchi, Vladimiro (ed.).—Anthologie der modernen italienischen Literatur. *Halle:* Niemeyer, 1953. viii + 205 pp.

Mari, Astro. — Il rimario del canzoniere ital. *Milan:* Ed. Messaggerie musicali, 1951. 67 pp. L. 150.

Novella Marani, Alma. — La poesía de Giovanni Pascoli. *La Plata:* Universidad, 1949. 190 pp.

Piccioni, Leone. — Lettura leopardiana e altri saggi. *Florence:* Vallecchi, 1952. 407 pp. L. 1000.

Plochmann, G. K. (ed.).—The Resources of Leonardo da Vinci. Papers delivered at Southern Ill. U., Nov., 1952. *Carbondale, Ill.:* 1953. iv + 39 pp.

Roedel, Reto.—Ricordando G. A. Scartazzini nel cinquantenario della morte. *Milan:* Hoepli, 1951. 34 pp.

Sganzini, Silvio.—Vocabolario dei dialetti della Svizzera italiana. I Fascicolo (A—Agnesa). *Lugano:* Tip. La Commerciale, 1952. xxxviii + 40 pp. 4 maps.

Zurlo, Leopoldo. — Memorie inutili. La censura teatrale nel ventennio. *Rome:* Ateneo, 1952. 380 pp. L. 1900.

SPANISH

Aguilar, Cristóbal de.—Selección dramática de C. de A. autor de la Córdoba colonial. *Buenos Aires:* Estudios de Teatro, 1950. 144 pp.

Alba, Alfonso de. — Antonio Moreno y Oviedo y la generación de 1903. *Mexico:* Bibl. de Autores Laguenses, 1949. 184 pp.

Alcalá-Zamora y Torres.—El derecho y sus colindancias en el teatro de don Juan Ruiz de Alarcón. *Mexico:* 1949. 78 pp.

Alonso, M. A.—El jíbaro, ed. F. Manrique Cabrera y J. A. Torres Morales. *Río Piedras, P. R.:* Colegio Hostos, 1949. xxv + 221 pp.

Alvar López, M. — Toponomia del Alto Valle del Río Aragón. *Zaragoza:* C. S. I. C., 1949. 111 pp.

Alvarez Sierra, J.—Fr. Villaespesa. *Madrid:* Edit. Nac., 1949. 230 pp.

Andújar, Manuel.—La lit. catalana en el destierro. *Madrid:* Costa-Amic, 1949. 45 pp.

Arce de Vásquez, Margot.—La égloga segunda de Garcilaso. *San Juan, P. R.:* Baldrich, 1949. 36 pp.

Bernadou, Pierre. — Alphonse le Savant. *Ginebra:* Eds. Suzérenne, 1949. 254 pp.

Bertini, G. M.—"La Vida es sueño" di Pedro Calderón. *Turin:* Gheroni, 1949. 233 pp.

Buitrago Morales, F.—Lo que he visto al pasar. *León, Nic.:* Hospicio, 1949. 488 pp.

Caballero Sánchez, Blas.—Un cervantista peruano del siglo XVIII. *Avilés:* La Atalaya, 1949. 246 pp.

Gracián.—The Oracle. The Spanish text with tr. by L. B. Walton. *New York:* Salloch, 1953. x + 307 pp. $3.25.

Grismer, R. L. and Margarita Molinos.—Conquistadores y defensores. *Boston:* Heath, 1953. viii + 167 pp. $2.00.

Huebener, T. and M. B. Finocchiaro.—La vida diaria. *New York:* Noble, 1952. 176 pp. $1.75.

List, Louis.—Our Spanish Heritage. *Boston:* Heath, 1953. xii + 210 pp. $2.40.

Luis de León, Fray.—The Original Poems, ed. Edward Sarmiento. *Manchester:* M. Univ. Press, 1953. xxxii + 105 pp. 7s. 6d.

Maler, Bertil.—Elargissement de l'usage de *como* comparatif dans l'espagnol de l'Amérique du Sud. Reprinted from *Moderna Språk*, 1953, pp. 242-8.

Torres-Rioseco, Arturo. — El Frijolito saltón. *Boston:* Heath, 1953. 156 pp. $1.92.

Triadú, Joan (ed.).—Anthology of Catalan Lyric Poetry. *Berkeley and L. A.:* U. of Cal. Press, 1953. lxxx + 395 pp. $5.00.

SLAVIC

Dostoevsky, F. M.—Crime and Punishment tr. Jessie Coulson. *Oxford:* Cumberlege, 1953. xiv + 527 pp. $3.75.

Harkins, W. E. (ed.). — Anthology of Czech Literature. *New York:* King's Crown Press, 1953. x + 226 pp. $3.50.

Josselson, H. H. — The Russian Word Count and Frequency Analysis of Grammatical Categories of Standard Literary Russian. *Detroit:* Wayne U. Press, 1953. 273 pp. $4.00.

Matthews, W. K.—The Structure and Development of Russian. *Cambridge:* Univ. Press, 1953. x + 225 pp. $6.00.

GENERAL

Andersson, Theodore. — The Teaching of Foreign Languages in the Elementary School. *Boston:* Heath, 1953. vi + 117 pp. $1.25.

Aristotle.—On the Art of Fiction. An English tr. of the Poetics with an introductory essay and notes by L. J. Potts. *Cambridge* [*N. Y.*]: Cambridge U. Press, 1953. 94 pp. $1.25.

Auerbach, Erich. — Mimesis. The Representation of Reality in Western Literature, tr. W. R. Trask. *Princeton:* Univ. Press, 1953. 563 pp. $7.50.

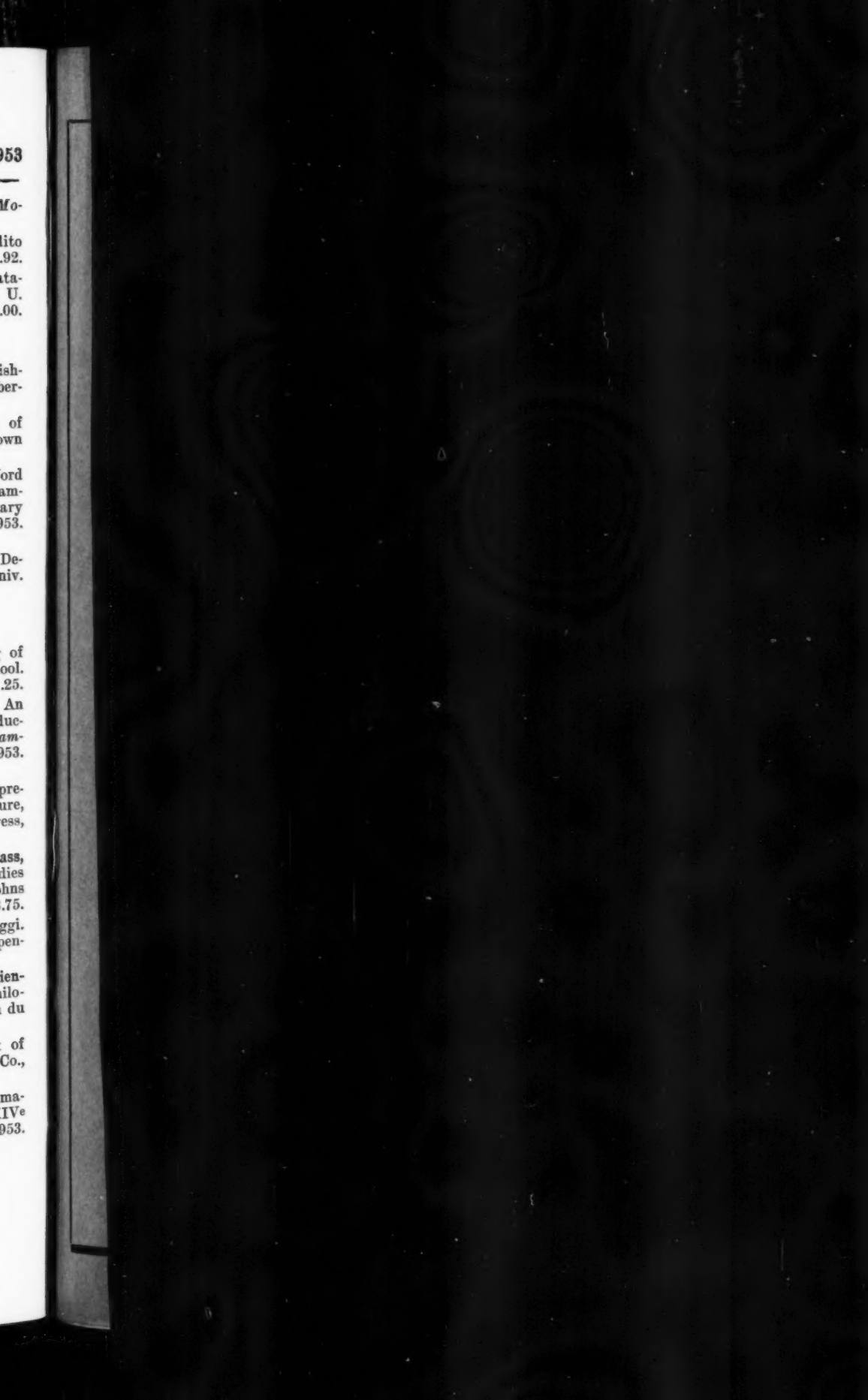
Boas, Cherniss, Chinard, Edelstein, Glass, Spitzer, Stimson, Temkin, Wiener.—Studies in Intellectual History. *Baltimore:* Johns Hopkins Press, 1953. viii + 225 pp. $3.75.

Cagnati, Fr.—Favole degli uomini d'oggi. Sartre, Miller, Simon. *Milan:* Vita e pensiero, 1952. 236 pp. L. 600.

Centre National de la recherche scientifique. Bulletin analytique, VII no. 3, Philosophie. *Paris:* Centre de Documentation du C. N. R. S., 1953. 266 pp.

Furst, J. H., Co.—A Specimen Book of Type Styles. *Baltimore:* J. H. Furst Co., 1953. viii + 87 pp.

Renucci, Paul. — L'Aventure de l'humanisme européen au moyen-âge (IVe-XIVe siècle). *Paris:* Les Belles Lettres, 1953. 266 pp.



E. M. W. Tillyard

AUTHOR OF

Studies in Milton

The Elizabethan World Picture

The Poetry of Sir Thomas Wyatt

NOW WRITES

THE ENGLISH RENAISSANCE:

FACT OR FICTION?

A noted English scholar here examines the Mediaeval and Renaissance traditions in an attempt to determine how great an upheaval, how marked a change, occurred in English literature during the transitional period. Setting forth certain differences in English habits of thought and artistic attitudes during the two epochs, Professor Tillyard tests and illustrates them in three widely separated areas of literature: the lyric, the epic, and literary criticism. $3.00

The Johns Hopkins Press

Baltimore 18, Md.

a conversational review grammar for second-year classes

Guyer and Ugarte



PLÁTICAS Y TEMAS

SOBRE LA AMÉRICA ESPAÑOLA

Dialogues between two travelers in South America provide adult subject matter and a rich vocabulary. Each dialogue is followed by exercises in conversation, grammar, idioms, and translation from English to Spanish. Handsomely illustrated.

D. C. HEATH AND COMPANY

Sales Offices: NEW YORK 14 CHICAGO 16 SAN FRANCISCO 5 ATLANTA 3 DALLAS 1
Home Office: BOSTON 16

TWO DIDEROT STUDIES:
Ethics and Esthetics

By LESTER G. CROCKER

The theoretical questions which most preoccupied Diderot and his age were concerned with the great problems of ethics and esthetics. Diderot's thinking on these subjects, however, has proven baffling to his interpreters, and has led to a bewildering variety of interpretations.

From the viewpoint of philosophy and the history of ideas, Dr. Crocker has approached the tangle of Diderot's ethical and esthetic theories and has retraced, with remarkable clarity, their evolution, development and final synthesis. The result is a highly original contribution to our knowledge of this important, but difficult, eighteenth century figure.

1953 136 pages $2.50



The Johns Hopkins Press

HOMEWOOD · BALTIMORE 18 · MARYLAND